

# INDUS

## Script in Stones



AZIZ KINGRANI

# **INDUS SCRIPT IN STONES**

**AZIZ KINGRANI**

AZIZ KINGRANI

# **INDUS SCRIPT IN STONES**



PEACOCK PUBLISHERS SINDH

All rights reserved with Author.

## **Indus Script in Stones**

Author  
Aziz Kingrani

Print run: 1000 copies

Price: Rs. 300/=

Edition 1st: December 2019

Layout : Zafar Aftab

Title: M. A. Shah

Printer  
H & R Printers

Publisher  
Peacock Publishers, Karachi, Sindh

Available at  
**Peacock Book House**  
Flat No. 404, Rafique Center  
Abdullah Haroon Road, Saddar, Karachi.  
Ph # 021 35680607—021 35682020  
Cell # 0341 2570527

**HYDERABAAD: 0304-3018400 LARKANO: 0333-7542836**  
Near Gul Shah Haveli, Khokhar Lahori Muhalo.  
Muhalo, Hyder Chowk.



## Dedication

This book is dedicated to  
**SIRAJ-UL-HAQ MEMON**  
a renowned linguist and writer

## CONTENTS

• Publisher's Note	9
• Preface	12
• Foreword	26
• Acknowledgement	27
Chapter 1: Concise History of Inscriptions	32
Chapter 2: Introduction to Rock Art of Sindh	37
Chapter 3: Roots of Sindhi Language in Vedic Era	79
Chapter 4: Indus Seal Script in Stones	94
Chapter 5: The Variant Indus Script in Stones	119
Chapter 6: Sanskrit in Brahmi Script	141
Chapter 7: Characters of Brahmi Script	147
Chapter 8: Kharosthi Characters	156
Chapter 9: Characters of Pali Language	161
Chapter 10: Animals and Religious Symbols Inscribed with Inscriptions	166
• Conclusion	172
• Index	174



## PUBLISHER'S NOTE

Mr. Aziz Kingrani has done wonderful research work on inscriptions on the stones in Khirthar Mountain Range.

History of Indus inscription starts from excavation of Mohen jo Daro which was initially started by Mr. R. D. Banarji in 1922. But it was Mr. Ernest Mackey, a well-known archeologist having long experience in Egypt, who carried out the final excavation work at Mohen jo Daro during 1927. Whatever they found from Daro, was sent under supervision of Sir, John Marshall to Museum of London for preservation and further research work.

The experts, archeologists, renowned scholars like Mr. C. J. Gadd, Mr. Sidney Smith, Dr. S. Langdon and Mr. Ernest Mackey who were already engaged in working on Egyptian and Assyrian seals and antiquities at British Museum. However, they could not achieve the desired results because they were more interested/involved in research of Egyptian and Assyrian seals and inscriptions. Later on John, E. Mitchner, S.R. Rao, Aasko Parpola, Jhonthan Mark Kenoyer, Dr. Richard Meadow, Mr. Walter A. Fair Service and other scholars carried out the work on decipherment of script of Mohen jo Daro.

Dr. S. Langdon had succeed in decipherment of the ancient script of South Asia that is 'Brahmi' which according to him was derived from Indus script. He writes in 'Mohen jo Daro

and Indus Civilization Vol. II-p.423' that: "In this study of the inscriptions of the early seals of the Indus Valley, I have definitely stated that the early Indian alphabet, known as the Brahmi script, is derived from the ancient Indus pictographic writing, and I have identified the origin of many Brahmi characters with confidence. In my sign list the phonetic values of the derived alphabetic characters have been inserted, but I do not wish to convey the inference that these are a correct values of the original ideograms, any more than the phonetic values of the Phoenician alphabet represent the values of the Egyptian pictographs from which they are derived. It is highly improbable that the signs of the Indus script have reached the syllabic stage, that is, a consonant + vowel, as in the Brahmi alphabet."

I also believe that Brahmi script spread over in many countries of South Asia and influenced different languages as far as their Alphabet is concerned, few of those are given as under:

Language:	Ref. International Encyclopedia of linguistics (oxford, London)
Pali	Vol. III. p. 148
Devnagri	Vol. II. p. 99
Bengali	Vol. I. p. 170
Gujrati	Vol. II p. 96
Marathi	Vol. II p. 386
Hindi	Vol. II p. 123
Tamil	Vol. IV p. 131
Telugu	Vol. IV p. 137
Malayalam	Vol. II p. 370
Sinhala	Vol. II p. 439

A new script *Khuda Wadi* was also derived from Brahmi script which was under vogue in Sindh.

I have also done Ph. D from Karachi University on “the Development of Sindhi Scripts” as a humble contribution at my credit, I had written a book in Sindhi Language: “*Sindhu Likht Jo Tahqiqi Jaizo*” (An analysis of research on Indus script (2015), in which I have tried to give historical facts about the origin and development of Sindhi scripts.

No doubt, Mr. Aziz Kingrani has done wonderful research work. He deserves appreciation and encouragement. We hope that he will continue his efforts and research to find out new dimensions in the research on this important subject, which has not been given due attention and importance so far. Peacock Publishers feel proud to publish this research work of Mr. Aziz Kingrani with hope that it will be appreciated by all those who are interested in subject matter.

**Dr. Aftab Abro**  
Chairman  
Peacock Publishers

## PREFACE

Mohen jo Daro, situated in District Larkana, Sindh, Pakistan, is considered to be an ancient civilization in the world history. Studies say that ancient people started living in Mohen jo Daro and its vicinity about 7 thousand years ago near the bank of River Indus. They gradually developed it, thus, created the largest urban settlement of Indus Valley Civilization with striking buildings made of mortared and sun-dried bricks, having wooden windows and doors, toilets in home, streets with a well-planned grid, covered drains, public baths, assembly halls, marketplace and wells to obtain water. Archeologists agree that there was a government to run the affairs of all residents, though no temple or arms or arms stores of any kind were found. This indicates that the people of Mohen jo Daro were living secular and peaceful lives in their city state. The artifacts of ivory, silver and gold found are evident that the people of this ancient society were wealthy and well-to-do. Agriculture, fisheries, livestock, small business and trade were social engagements; especially trade of Indus Valley was much spread up to Mesopotamia, central Asia (today's Afghanistan) and Southern India. The goods of trade were agriculture products like wheat, barley, rye, peas and rice and other products included clothes, jewelry, beads for copper, gold and turquoise and other valuable stones etc. It is believed that the glory of this ancient city ended with the invasion of Aryans in around 1500 BCE.

The ruins of Mohen jo Daro remained uncovered and unobserved for centuries. Local people would call it “the mound of dead”. The excavations of ruins were started during British period in India from early 1920s at various sites across north-west India and Pakistan. This archaeological work brought to light the presence of Indus civilization, one among the world’s oldest civilizations, the ruins of which are scattered around the Indus River in Sindh near Larkana district. Mohen jo Daro was discovered by Mr. R. D. Banerji, an archaeological survey officer.

Along with other precious things and information, the Indus script was also discovered from the excavation of Indus sites, generally written in seals using the technique of engraving and carving. The number of such seals is approximately 4000. These seals were small objects carved out of stone and to make them long-lasting they had been fired. These seals are mostly square shape with symbols or pictograph writing on the upper side and a picture of animals like bull, elephant, rhinoceros, unicorns etc. at the center. The first seal was found by Alexander Cunningham before 1872, which is kept in British Museum. He told that it was most curious object discovered. The seal was a smooth black stone without polish in which a bull was engraved without hump, looking to right with stars under neck. The seal had an inscription of six characters.

Together with seals, the writing is found in other objects as well, such as ornaments, pottery, tablets and tools. It is observed that writing method was not just inscription but chiseling also on hard objects like stones, bones and shells; painting and embossing on pots; carving in copper, silver and gold objects.



The Indus script is a distinct and most ancient system of language, created and developed by Indus Valley people. This system is made of signs of unique kind and pattern. The number of such signs found is around 400 and more. Many researchers are convinced that this system of language was in use from 3500 BCE till the invasion of Aryans in around 1500 BCE. It is a fact that many attempts have been made to decipher this logo-syllabic and pictographic written language, but it is still a mystery. It is probable that this logographic language was being used for the purposes of trade, commerce, education, currency and public announcements etc. It is seen that usually 5 symbols are ordered to convey a message in most seals, though there are other seals found containing 14 symbols in a row as well.

Asko Parpola (1941, Finland), Ernest Trumpp (1828 to 1885, Germany), S. R. Rao (1922 to 2013, India), G. R. Hunter, John, Newberry, Krishan Rao, F. Raymond Allchin, Iravatham Mahadevan, Kamil Zvelebil, Sirajul Haque Memon, Kurt Childman, Atta Muhammad Bhanbhro and many Indian, European and Pakistani scholars have tried to decipher the Indus Script.

In recent past there have been successful efforts to read the ancient scripts such as Mayan glyphs have been deciphered using the spoken forms of Mayan language. Besides that, Mesopotamian script is also deciphered. This was a language system developed by Sumerians. It is called cuneiform, in which pictographs and pictures are used as words. Cuneiform became the written language from as early as 5000 BCE. As the Sumerian civilization started to decline, other civilizations continued to use the Sumerian written symbols. Thanks to the Sumerians, the world knows a great deal about the ancient

Mesopotamian civilizations of Babylon and Assyria as well. Ultimately, the use of cuneiform died out and was replaced with other written languages. When modern language experts tried to read cuneiform, they found it very puzzling. It had been thousands of years since anyone had written or read cuneiform. No one in modern times remembered what the symbols meant. But things changed and the Language Detectives at last decoded the script.

Although, language engineers, experts and detectives are trying to read the Indus Script yet there are some difficulties to decipher the script. First, hurdle is absence of information about the originality of the language script. The second hurdle is, the script lacks a contemporary or bilingual connection that may help to read the writing. It is noticed that some Indian scholars have claimed that the Indus script can be read with an ancestral form of Sanskrit. Such statements and opinions are irrelevant because it is scientifically proved that the Indus script has no connection with Sanskrit. Moreover, Sanskrit itself had no script. It adopted different scripts at different times. The Indian experts may be trying to connect their national identity back to 5000 years by purposefully using Indus script. With the same approach, by applying Devanagari script, they deciphered the Brahmi script. It became possible, for, before adopting the Devanagari script, Sanskrit was being written in Brahmi, a script said to be much closer to the Indus script historically.

This is also a problem that no specific human group exists, which may have preserved the myths or historical records of the Indus script in their texts. For instance, the Egyptian pharaoh Ramses is mentioned in Greek texts describing the ancient Egyptians. Additionally due to the lack of war, the

references to great leaders in the society are absent.

Another obstacle is, for translating the script, no bilingual tool has been found like the Rosetta Stone, a granodiorite stele discovered in 1799 which is inscribed with three versions of a decree issued at Memphis, Egypt in 196 BCE during the Ptolemaic dynasty on behalf of King Ptolemy V Epiphanes. It was written in both ancient Egyptian and Greek, was a key in deciphering Egyptian hieroglyphics.

More than 100 attempts have been made to decipher the Indus script published since the 1920s, and how many signs are in the script it is still up for debate. A sign is a basic unit of meaning in languages - they can represent freestanding ideas or syllables.

One decipherment was published in 1982 by Indian archaeologist Shikaripura Ranganatha Rao, in which he claimed that the script was Sanskrit-based (as mentioned above) and contained only 62 signs. In 1994, though, Finnish Indologist Asko Parpola estimated 425 signs, a claim that was also supported by Iravatham Mahadevan, the leading Indus script researcher in India.

A big controversy occurred in 2004, when a thesis: “The Collapse of the Indus script thesis”: The Myth of a Literate “Harappan Civilization” written by Richard Sproat, Steve Farmer, University of Illinois, and Michael Witzel, Harvard University appeared. In this joint paper, experts claimed that Indus script was not a writing system, it was just a set of nonlinguistic signs, representing the names of gods, clans, families, and religion concepts. This hypothesis received extensive promotion in newspapers and magazines.

The target of their critique was the work of Dr. Asko Parpola, who constructed the theory that the Indus sign system represents an ancient Dravidian language. In his book “Deciphering the Indus script”. Dr. Parpola responded this critique on his work during a lecture delivered in Japan in the summer of 2005 and has been updated since. It contains a response to the Farmer’s paper. In his lecture, he summarizes the key issues and facts about the ancient Indus interpretations and defended his view that short signs can also have meaning and construct a language system. He put forward the example of Chinese pictographic language. He concluded that script is written in a proto-Dravidian language.

So far, the theories of Dr Asko Parpola scholar and linguist, Sirajul Haque Memon lead the whole debate on Indus script.

Professor Aziz Kingrani has also shared his views on the Indus script but with quite different approach. In terms of work on Indus civilization and Indus script, all the scholars have focused on Mohen jo Daro and Harappa. We find that the chief effort that all scholars have made is to decipher and understand the Indus script. For this purpose, they have just focused on deciphering the language which is written in Indus seals. However, Professor Kingrani comes with a new approach. In this book he has not tried to decipher the Indus script but has produced a finding that Indus inscriptions are not mere limited to historical sites like Mohen jo Daro, Harappa and Mahrgarh but they do exist in Khirthar Mountain Range as well, thus turning our attention to the historical heritage which is widely spread on rocks, hill-feet, highlands and plateaus of Khirthar mountain. Undoubtedly, by producing this bravura and exceptional research, he has

been successful in extending the scope of the Indus inscriptions in mountains, which is an ancient heritage but has remained untouched and unseen.

This work is not done in any drawing room, like sitting and reading different research papers thus preparing an additional one; but this research is completely based on field work. Mr Kingrani, who already has produced such field based studies and researches, has individually invested his time, resources and energies to find these inscriptions on rocks of Khirthar Mountain Range. He has, with firm resolve and idea, explored the rocks from Taluka Johi, district Dadu to Sehwan Sharif, district Jamshoro and Tharo Hills in Thatta. He has extensively travelled and seen hill-torrents, fountains, ponds and valleys and found the inscriptions.

Undeniably, Rock art is a global occurrence, which has been found in various regions of the world. It is mostly consisted of petrograps i-e pictures engraved in stones or depictions on rocks. Pictographs on rocks keep a long history prior to human society when human being was not able to speak and express themselves; therefore, thus transmitted their feelings, thoughts and dreams in pictures obvious on rocks. Some of these pictographs are simple but some are very rich and well designed, carved and depicted with love and dedication. Rock art has also remained a main source to knowledge and information for archeologists, for, it has recorded prehistoric and ancient life. This tells us about rites and rituals, norms and values, customs and taboos, preferences and inclinations of ancient indigenous peoples.

In Sindh, Rock art has remained unnoticed. This is the first time that such treasure is being disclosed to us that we are

also prosperous enough in terms of Rock art as well. This credit definitely goes to Mr Aziz Kingrani.

In the chapter “Introduction to Rock art of Sindh”, Professor Aziz Kingrani discusses that the some signs of Rock art found in Khirthar Mountain Range, are not accurate to the signs of Indus as well as to other scripts, for, it is difficult to carve out the rocks. Another possibility he shares that it is also possible that someone engraved these signs from his or her memory after passing out of a long period. He claims, a little difference notwithstanding; there is much similarity among inscriptions of Khirthar Rock art and signs of other scripts including the Indus script. He has incorporated such inscriptions found on rocks in this book and compared them with the signs of other scripts.

He considers that the Rock art is not a stagnant phenomenon but continuously changing one, which accepts and absorbs the effects of every coming period. It is therefore the Rock art in Khirthar Mountain Range which covers the periods from Bronze Age to Iron Age and down to medieval period. In his view, the inscriptions he has found and produced are related to Indus, Sanskrit, Brahmi and Kharosthi scripts. Furthermore, he also discloses that those inscriptions on rocks travel from Indus era to the Brahmin period and down to the medieval period of Sindh. He has found the pictograph of the famous unicorn and other animals engraved with inscriptions. The unicorn, according to New World Encyclopedia, is a legendary creature usually depicted with the body of a horse, but with a single-usually spiral-horn growing out of its forehead. It is one of the most revered mythical beasts of all time. Appearing in numerous cultures, the unicorn has come to be a symbol of purity and beauty,

and is one of the few mythical creatures not associated with violence, danger, and fear. As humans advance, establishing a world of peace and harmony, these characteristics of the unicorn will come to be manifested through human beings. The picture of unicorn is very much common in Indus seals.

He also details out the background of these inscriptions in Khirthar Mountains. With reference of British archaeologist and historian Hugh Trevor Lambrick (H. T. Lambrick), he states that the Khirthar range was a major route to Iran, Samaria, Mesopotamia and Mediterranean Sea. Caravans of traders would travel and stay near fountains, lakes and ponds in ancient times, where early settlements were already existing. Perhaps those traders had linkages with local mountain people. They would exchange their views. The inscriptions on rock are the result of such interaction. Those could be inscribed by both - the traders and locals; and this is how, Indus writing reached to Khirthar Mountains. To the same connection, he furnishes another view that the availability of Indus inscriptions in Khirthar Mountain Range may also be a verification that the mountain people were well-connected to their center i-e Mohen jo Daro.

He further expresses the possibility of availability of more inscriptions in Khirthar rocky region. He feels that his research on inscriptions available on rocks is an initial one. He just wanted to bring this important finding in the light as an initial finding. He is quite determined to enhance this research after this publication, though it would be productive if the research on inscriptions on rocks has an institutional support and supervision to explore more inscriptions at greater level.

In support of his research, he has also reviewed the literature available about Indus civilization and the Indus script. We can find that this book is chapter wise ordered. In these chapters he comes with amazing ideas and interpretations regarding Indus civilization, the Indus script and historical perspectives. He agrees with scholars on some opinions and on some points, he comes forward with his own ideas based on his recent research.

Looking back to our past history, we often imagine that there was a refined civilization, which was developed by the Indus people where streets were clean; water and drainage system well organized, brilliant and magnificent architectures and structures existing. We always visualize the glory of our past back in time till 3500 BCE, but Professor Kingrani is of the opinion that we always glorify the rise of civilization, thus assuming that, It was the beginning. He sees beyond this rise and glorification and opines that there were times when Indus people were being settled in particular areas. Gradually they adapted themselves with climate and geographical conditions at the bank of River Indus. They grew there slowly; it might have taken a period of centuries. For example he says that splendid architecture and building structures, developed water and sanitation system, public baths and community halls along with architectural construction skills, town planning. The municipal system cannot be evolved in a day; it must have taken centuries to reach such peak and glory. On this basis, he says that Indus civilization must be 10 thousand years ancient. 3500 years ago, it had reached to its peak.

Similarly, he searches the traces of origin of Indus script in the period passed before 3500 BCE, when people of same clan and tribe would live together and gradually they



scattered to distant parts in search of their livelihood and social adaptability. Though, they were separated from each other, yet, their origin was the same so the base of their speaking and language characteristics also remained the same. We call them today Proto Dravidian Languages. The language of Mohen jo Daro remained in the center, it therefore had a suitable environment to rise and develop. He is of the view that the characteristics of proto-Dravidian languages are different from Semitic and Indo-Aryan category of languages. The consonant pronunciation of all Dravidian languages is different from Indo-Aryan and Semitic languages. The Dravidian language family includes Sindhi, Tamil, Kannada, Malayalam and Telugu.

The chapter of this book “Roots of Sindhi Language in Vedic Era” is very interesting one. He tries to find the missing links of Sindhi Language. Like many scholars, he is also of the opinion that the main cause of disappearance of Sindhi language was invasion of Aryans in 1500 BCE. He confirms, that this was the period when all Dravidian languages including Sindhi were marginalized and Sanskrit, the language of Aryans, was imposed on Indian subcontinent. He approves the general statement that Sanskrit was a spoken language which did not have its own script; it later on adopted the Brahmi script. According to Encyclopedia Britannica (1999), Brahmi language was introduced by Indian (Sindhi) merchants from 7<sup>th</sup> or 8<sup>th</sup> century BCE. Mr Kingrani discusses that Sanskrit was the language of ruling elite, therefore it was made common. While Sindhi was the language of conquered people, (as they believed), therefore it was mean to them. Indigenous people were hatefully called “*Das*” and “*Rakshasa*” by Aryans. Later on when class

system was introduced in Hinduism, they were called Dalits, the untouchables.

This is an interesting phase of ancient history of the subcontinent that Aryans, who were the nomads and cattle herders, invaded and conquered the Indus Valley Civilization, announced themselves civilized people. On the other hand, the people, whom they conquered, were urbanized living in highly developed society along the banks of Indus River and its vicinity, were called Vaishyas, means, of lower caste. Professor Kingrani, in the same chapter has discussed that Vaishyas were actually traders and indigenous people belonging to Indus Valley. Rigveda propagates that Pani People were demons, for, they had stolen cows of Aryans. However, the fact was reversed. Pani People were traders and heavy taxes were imposed upon them by Aryans. They resisted and fought against Aryans along with Meds (the fishermen of Indus Valley). Actually, Aryans disliked the profession of trade. Such details are important for the record of history that Sindhi people never accepted the rule and laws of Aryans.

Despite the collapse of Sindhi language and slavery of indigenous Indus people, he argues: “Sindhi was being spoken by the indigenous people during Aryan period. In this chapter he has presented a certain vocabulary which was borrowed by Sanskrit from Sindhi. These words are: “putrah” in Sindhi: “Put-u” (پٽ), “Drigha” in Sindhi: “Drigho” (ڊڱهو) Deravah in Sindhi: “Der-u” (ڌير), “Janah” in Sindhi: “Jano” (جڻو), “Agra” in Sindhi: “Ag-u” (اڳ) etc. He is of the opinion that Sanskrit was the language of ruling elite but could not keep itself away to receive the influence of Sindhi language.

On this basis, he confirms that Sindhi language was there, parallel to Sanskrit. He further includes the reference of “The American heritage dictionary of Indo-European roots” that it contains the word “Andho” means blind, is a pure Sindhi with same meaning. With the help of such examples, he tries to gather the evidence that Sindhi Language had been there in Vedic period parallel to Sanskrit. He favors the theory of Sirajul Haque Memon that Sindhi is a Dravidian language linked with proto-Dravidian language of Indus civilization and disagrees with the notion that Sindhi language comes under the Indo-Aryan languages category, yet he does not favor the idea of Sirajul Haque Memon that Sindhi language gave birth to Sanskrit language. He considers Sanskrit as a separate language.

Although, this book is not about the decipherment of the Indus script, yet, I have to say that this mystery can be solved with an integrated institutional endeavor. Today many efforts notwithstanding, the Indus script is still an unknown system. The researchers are so puzzled and some scholars have said that the Indus script is not a writing system in actual. They say that the inscriptions found are too short (only of 5 signs) to give a meaning or to make a thought. This is also said that all the efforts made to decipher the Script are poor and uncritical. So, hopes are alive. This is the digital age. We are more equipped than ever. IT efforts can be more useful to decipher the Indus script. One day we shall also discover our own “Rosetta Stone”. In this regard, fresh start of excavating Mohen jo Daro is important, for, only 10 percent of ruins has been excavated. More excavations will bring more results.

This is an important research, for, the Indus script is, to the date, found in Mohen jo Daro. This is first time; it has been

discovered outside in Khirthar Mountain Range. This credit goes to Professor Aziz Kingrani. In the rocks of Khirthar Mountain range, Professor Kingrani has discovered some 60 symbols which resemble to those of engraved in Indus seals. It is possible that these signs had reached out to these mountains because Mohen jo Daro is just situated at 200 Kilometers away from Khirthar. Besides that as discussed above, these mountains had been the ancient route for Indus traders to ancient settlements. The signs found on rocks, inscribed inverse and obverse method may be evident that the main Indus Valley Civilization had connections to its distant towns, villages and remote areas. The experts would confirm it, how much these rock inscriptions are relevant to the Indus script but I have to say that there can be a possibility that the Indus script was common in this mountain region as well, when Indus Civilization was on its rise. I think, this debate would support to understand the scope of the Indus script and Indus Valley Civilization.

In the last, I would suggest that the government may pay full attention to this new advancement of rock inscriptions to save and preserve them before they are vanished away due to heavy rains and natural disasters like earthquakes etc. This rock art reminds us how our ancestors thought and saw the world around them. These pictures and signs could help us understand our history and culture.

**Prof. Aijaz Ahmed Qureshi**

## FOREWORD

I had been visiting rock art sites in Khirthar Mountain Range near Wahi Pandhi, in the boundaries of taluka Johi, District Dadu Sindh, Pakistan since long time. I wrote a small article in Sindhi language which is included in my book “*Kachho Hik Abhyas*” published by Institute of Sindhology in 2009. I collected a stuff of rock art in the shape of images. Afterward, I contacted with native archaeologists, anthropologists and research scholars belonging to Pakistan regarding support in relation to give me knowledge on the subject of rock art, interpretation or transliteration of Brahmi and other inscriptions but I became completely disappointed. Later, I touched the high profiled scholars of foreign countries via email but I had not been received any fruitful support. Jonathan Mark Kenoyer highly responded and confirmed for assistance about understanding, translation or reading of Sanskrit and Brahmi inscriptions. He wrote me that he has sent inscriptions to Dr Jason Neelis for interpretation and will be returned in a week or two weeks. Then, Kenoyer queried that where are these inscriptions located? I told him with details. But, Kenoyer did not reply furthermore. I am sure; Mark might have touched a local researcher who might have advised him to inquire and not to help me because that local researcher had insisted me to give him images of explored symbols of Indus Script. However, I also contacted with Michael Witlez for understanding of inscriptions of Sanskrit who told simply the period of the inscriptions. Only Sunil

Sheoran of India co-operated concerning Brahmi script and inscriptions. He suggested that including Brahmi, Sanskrit and other inscribed inscriptions engraved on rocks in Khirthar Range, I should pay a heed to signs of Indus Script in stone as well. I started to explore Indus Script symbols in my collected pictorial material in the light of Asko Parpola and John Marshall research based Indus Script prepared by Shabir Kunbhar and issued by Culture Department of Sindh. I got success to discover the symbols of Indus Script and variant of Indus Script in rock carvings of Sindh, Pakistan.

However, I browsed net especially, Google books and wrote this little book. I have to clarify here that neither I had submitted the manuscript of this book to EFT nor to any other institution of Government of Sindh. My book “History on wall” about the subject of murals is under publication process by EFT. I had submitted the manuscript of this book only to the publication committee of Sindhi language authority. The committee approved my book for publication. I am sure that before this no one has explored the signs of Indus script in stones.

As for as the ancient inscriptions inscribed on rocks, can be considered as valuable source for historical information. Their interpretation can reveal the unknown or vanished history of the region together with country. The ancient inscriptions in the rock art of Sindh have not been hitherto touched with analytic and comparative studies. Some scholars have written about rock art of Sindh but inscribed inscriptions in stones have not been properly interpreted, determined and documented yet. In my earlier work, I have written thoroughly about inscriptions. I have only described the inscriptions and depictions of animals, social and religious symbols or structures engraved on rocks. This book

is aimed to try to recognize, determine and analyze the ancient inscriptions discovered from Khirthar Mountain Range and other hilly areas of Sindh. The rock art of Sindh is affluent in inscriptions.

The discovery of the ancient inscriptions including Indus script in the rock art of Sindh, a southern province of Pakistan, can be counted a unique work. These inscriptions and ancient writings have been discovered in Khirthar Mountain Range in Sindh. Khirthar Mountain Range covers the distance of 190 miles (310 km) from Qamber-Shahdadkot to Dadu , Jamshoro and Malir district of Karachi. The ancient inscriptions have also been explored in the hilly area of Thatta District. Many types of inscriptions had been engraved on rock panels. Both the Indus script inscribed on Indus seals counting variant Indus script, ancient Sanskrit in Brahmi and other scripts, like as characters of early Brahmi, early Pali and Kharosthi are frequently emblazoned on rocks in profusion in the vicinity of flow of Nalli hill torrent nearby the historic town Wahi Pandhi, Taluka Johi, Dadu District of Sindh, Pakistan. The ancient inscriptions have also been explored from Molle hill torrent and Ranikot in District Jamshoro and Thararo or Tharo Hills in District Thatta. Mostly, the inscriptions have been discovered nearby the ancient trade routes. Several most ancient trade routes from Sindh to the western countries through the mountain region of Sindh were used in the ancient times. Consequently, the mountainous region of Sindh is rich in rock art sites and ancient inscriptions.

The inscriptions of the Indus seals script are inscribed in large quantity herein rock art of Sindh. These can be considered as evidence concerning the linkage of urban society of the Indus valley civilization with its towns, villages

and other remote areas in Sindh. Therefore, probably Indus Script or writing system of Indus civilization was widespread herein remote areas of Sindh during the period of Indus civilization. Furthermore, the Variant Indus script is also discussed which is some different from Indus script found from Indus seals. Most likely, variant of Indus script was commonly in use here in the backward localities of Sindh. Possibly, the Indus Script and its variant continued here in remote areas in Vedic period and before the development and evolution of Brahmi and other scripts after fall down of Indus Valley Civilization. The variant Indus script either was variant form of Indus script or it was developed from the Indus script in late periods. In all probabilities, the variant Indus script was developed from Indus script before or during the Vedic period after the rapid disappearance of Indus civilization. It is believed that Brahmi or other scripts of Dravidian and Indo-Aryan languages had been developed from this variant of Indus script. The most ancient engraved religious symbols of Yoni-Lingam nearby the Indus seal script and its variant provide evidence that the Indus script and its variant were prevalent here in this area of Sindh before the development of other scripts of India and the dominance or rule of Mauryan, Rai and Brahman dynasties on Sindh. It is supposed that the Buddhists and Brahmans were as well unaware of the variant Indus script. Accordingly, they implemented early Brahmi and Kharosthi scripts. So, maybe the links of variant Indus script as well as Indus seal script vanished.

Many themes in social and religious context have been observed in rock art of Sindh. It also appears that many techniques have been used by inscribers and engravers, in rock art of Sindh. The inscribed letters, words, phrases and



sentences or lines of very old writings seem to be both religious or social symbolic expressions and edicts. No one scholar of Sindh is able to interpret or understand all the scripts or symbolic representations inscribed in the rock art of Sindh. Moreover, in this book the information has been discussed in addition that Lions, bulls, Sindh Ibexes, Unicorns and several other animals together with some religious structures are represented with inscriptions by engraving techniques. In the light of inscribed Indus seal script, symbolic words, phrases and lines of Sanskrit in Brahmi including characters of early Brahmi, Pali and Kharosthi scripts engraved on rocks; it is believed that these have been commissioned from late Bronze Age, early Iron Age to medieval period.

The book comprises the study of inscribed early inscription in rock art of Sindh and attempt has also been made to trace the roots of Sindhi language in Vedic era. It has been assumed that Sindhi language was spoken equally to Sanskrit in the Vedic period and connections of Sindhi language with Dravidians and proto-Dravidians might have been demolished by Aryans.

Undoubtedly, my English is not sound but I have endeavored to convey the information about the subject. Expectantly, my labour concerning exploration of symbols of Indus Script and other inscriptions inscribed in stones will be counted. This is my primary research work about Indus script symbols and other inscriptions discovered on rock art of Sindh, Pakistan. Hopefully, it will provide basic information for authentic research work. I am thankful to Ali Akash, Prof. Aijaz Qureshi and Peacock Publishers Karachi for appearing this book.

Aziz Kingrani

## ACKNOWLEDGEMENT

I am grateful to Sunil Sheoran expert in Brahmi in India who helped a lot about Brahmi Script. I am thankful to Christine Mukharjee granddaughter of NG Majumdar who provided email contact of Sunil Sheoran. Thanks to Shabir Kumbhar who gave NFM- Indus script. I am grateful to Dr. Qasid Mallah archaeologist of Shah Abdul Latif University Sindh who helped through Michael Witlez regarding Sanskrit inscriptions. Special thanks to Michael Witlez professor of Wales Sanskrit, Harvard University who assisted me via email concerning verification of Sanskrit inscriptions inscribed in scripts descended from early Brahmi script. Thanks to Jonathan Mark kenoyer whom I had sent 3 plates of Sanskrit inscriptions which he had sent to Dr Jason Neelis. While Dr Qasid Mallah had sent the same plates to Michael Witlez for interpretation and translation but interpretations or translations of the sent inscriptions had not been provided yet. I am gratified to Professor Dr M.K Sangi director institute of English University of Sindh who checked English of this book. I am also thankful to Wafa Inayat Rustamani, Ghulam Mustafa Laghari, Asif Jamali, Aseer Imtiaz Brahmani and Abid Lashari who helped for visiting rock art sites time to time.

## CHAPTER 1

### CONCISE HISTORY OF INSCRIPTIONS

The ancient history of inscriptions traces its historical roots in prehistoric period. The evidences of ancient inscriptions etched on rocks have been recorded in various parts of the world. It has been defined that Inscriptions are important specimens for chronology because they are often physical objects contemporary in execution with their contents. The dating of the inscription itself frequently yields a trustworthy chronology of its messages (Britannica.com). Inscriptions stand for the ancient written appearance of the very old languages. The ancient inscriptions provide evidence that writing systems were already prevalent before their carving on rocks or other objects .The tradition of inscribing inscriptions on objects dates back to prehistoric period when they were inscribed on objects during Indus Valley Civilization.

History reveals that the inscriptions were commissioned on rocks, stones and potsherds in very early periods. Singh includes that Short inscriptions of early 4th century BCE on potsherds found at Anuradhapura in Sri Lanka have given important evidence of the use of Brahmi script in a pre-Maurya context. According to some historians the Piprahwa casket inscription and the Sohgura and Mahasthan inscriptions are maybe of pre-Maurya or early Maurya, other consider them contemporary to Ashoka's time or even post-Maurya. Most of the inscriptions (Ashokan) are in Prakrit

language and Brahmi script. Those at Mansehra and Shahbazgarhi are in Prakrit language and Kharosthi script (Singh: 2008:326).

Mostly, the rock art has been discovered along the ancient trade routes leading through the mountains, close to availability of waters or nearby the most ancient settlements. Fussmani concludes that many inscriptions carved on rocks by the early travelers, together with rock carvings of different periods, became apparent along highway during its construction. On rocks of Hunza, there are 120 inscriptions, most of them covering the period from the first century BCE to the 7th century AD (Fussmani: 1989:142). The trade routes from ancient Sindh to western countries via Molah Lakk (Pass), District Qamber-Shahdadt, Phosyaand, Rohel, Shakloe and Gari Lakk (Pass) in vicinity of Nalli hill stream, Taluka Johi, Dadu District and Molle hill torrent pass in Jamshoro District had remained busy in ancient times (Lambrick: 1986:42). As a result, these areas are rich in rock art and inscriptions.

It has been revealed that the earliest Indian inscriptions that have been yet discovered are the edicts of Ashoka. These are of two distinct classes, which are generally known as rock inscriptions and pillar inscriptions, to which may be added a few inscriptions in Bihar and Orissa (AS: 1879:1). Malik suggests that the Ashokan inscriptions were inscribed on polished stone pillars. The inscriptions of Ashoka have been found in Nepal, India, Pakistan and Afghanistan. The inscriptions of Ashoka were written in four different scripts that were Brahmi, Kharosthi, Aramaic and Greek. In the region of Afghanistan they were written in Greek and Aramaic languages and scripts. In Pakistan they have been found in

Prakrit language and Kharosthi script. Inscriptions from all other areas are in Sanskrit language written in Brahmi script (Malik: 2008: 16)

The inscriptions discovered in rock art of Sindh are valuable historical heritage of Sindh, Pakistan. These appear to have background of the social and religious activities of early people and their leading religious and ruling persons in early periods. A lot of the rock inscriptions that have been explored particularly from the area of Khirthar Range can enlighten more about the lifestyle of people, economical circumstances, cultural aspects, and ruling systems pursued or implemented by different rulers and empires in this region of Sindh. By interpretation and reading of these epigraphs, such knowledge about history can be gained from these inscriptions. While understanding, these inscriptions can tell themselves their astonishing tale together with the historical story of local area as well as Sindh. The inscriptions in rock art of Sindh are yet on a way to be interpreted and tracing their correct antiquity is too to be discovered. No authentic attempts have been made for interpretation in this regard. I remained in touch with many scholars, historians and epigraphists for interpretation of these epigraphs chiseled into rocks. Unfortunately, efforts became unsuccessful.

Different styles, rock-art methods and techniques were used to depict the image or representation in rock art of Sindh. The methodology and technique may in act be the preferred way to execute rock-art rather than the aesthetic nature and intentionality of the image itself (Maze: 2007). For carvings, the pounding, pointing and pecking techniques have been included by the experts (Stewart: 1996:11). While carving, the inscriptions and other depictions on rock panels discovered from Sindh,

mostly pounding, pointing, pecking and rubbing technique had been used.

The rock art of Sindh is characteristically different from rock art discovered from the other parts of Pakistan. In rock art of Sindh, some characters of inscriptions are deeply carved with pecking, pounding and pointing techniques and others are engraved with rubbing technique. The rubbed characters are dim and have been connected with deeply carved letters. Meanwhile, somewhere letters inscribed with rubbing technique are overlapping the deeply inscribed characters. Some characters of Brahmi script are inscribed in raised shape on rock.

Here the rock art is mostly etched on sandstone and iron sedimentary rocks. Three main themes come into view to be the subject matter of interest in rock art of Sindh. First, the engravings of different animals, second the depiction of religious symbols or structures of Buddhism, Hinduism and Zoroastrians while the third interesting subject is ancient inscriptions inscribed on rock shelters. The rock art of Sindh is rich in inscriptions.

## References

<https://www.britannica.com/topic/epigraphy/The-use-of-inscriptions>

1. Singh Upinder, 2008, A History of Ancient and Early Medieval India: From the Stone Age to the 12th Century, Pearson Education India, ISBN: 813171120X, 9788131711200
2. Fussmani Gérard, Bandin Ditte, Jettmar Karl, Thewalt Volker, 1989, Antiquities of Northern Pakistan: Rock inscriptions in the Indus Valley, the University of Michigan
3. Lambrick H .T, 1986, Sindh: A general introduction, Sinddhi Adabi Board Jamshoro

4. Survey of India, 1879, Corpus Inscriptionum Indicarum: Inscriptions of Asoka, Office of the Superintendent of Government Printing, Original from Harvard University
5. Malik Dr Malti, 2008, Diamond Historical Atlas, Saraswati House Pvt Ltd, ISBN: 8173354995, 9788173354991

Maze Aron D, Waddington Clive, Nash George, 2007, Art as Metaphor: The Prehistoric Rock-art of Britain, Archaeopress, ISBN: 1905739168, 9781905739165

Stewart Hilary, 1996, Stone, bone, antler & shell: artifacts of the Northwest coast, Douglas & McIntyre, Indiana University

## CHAPTER 2

### INTRODUCTION TO ROCK ART OF SINDH

Engravings and etchings on rocks, by early people in ancient time, have been discovered in all over the world including Pakistan. Such unexplained and wondrous sites representing the art of ancient people have been discovered in Sindh, in neighborhood of Khirthar Range, in the hilly areas of Larkana (now Qamber-Shahdadkot), Dadu, Jamshoro and Malir Karachi Districts. The rock art sites have been found in Khairpur Nathan Shah and Johi talukas of Dadu district, in the surrounding area of Ranikot Fort, in locality of *Molle* hill torrent in Jamshoro District, nearby Thararo of Tharo hills in Thatta District and close to Gadap of Karachi. The hilly areas of Johi Taluka, are particularly more affluent relating to sites of pictographs and inscriptions than other parts of the Khirthar Mountain Range due to copious natural springs of water and the earliest settlements in this region. More than 10 sites of rock carvings have been observed in the surrounding area of Nai (hill torrent) *Nalli* or *Narri* near Gorakh hills, Sindh. The water of plentiful natural springs has been flowing for centuries, in the shape of channel or watercourse through the bed of *Nalli* hilly torrent, from the mountainous region, towards foothills of Khirthar range up to the arid zone of *Kachho* near village Wahi Pandhi, throughout year. The ancient remains of settlements show that people were settled here from the prehistoric period near the waters of different



springs (*Kumbs*) located along Nai Nalli. On the other hand, ancient trade routes also led from this area to the Western countries in olden times. Thus, this part of Khirthar range is plenteous in rock art than hill torrents of *Nai Gaaj*, *Nai Mamani*, *Nai Haleli*, *Nai Angai Nai Salari* and *Nai Kukrani* in boundaries of Johi and KN Shah, District Dadu as well as *Nai Molle*, *Nai Naig* and *Nai Nigawal* of Jamshoro District. The detailed information of the rock art discovered close to sites of *Sazo Mazo Drih*, *Pachhal Dhoru*, *Nanhan Jhudro Kumb*, *Hurr Dhoru*, *Bhoora Dara*, *Kalri Dhoru*, *Zaini Dhoru*, *Pahi Dhoru* , *Garang Dhoru*, *Kukrani Dhoru* and *Dhoras* (depression of water) and in the vicinity of *Gaj* hill torrent has been included. All these sites are bountiful in rock art. The depictions of animals, men, women, inscriptions and religious structures show the skillfulness of ancient people in art of carving and inscribing. All rock art sites have been described briefly.

The rock art is engraved with different techniques into rocks in stony areas of Sindh. The Khirthar Range is rich in rock art which covers distance of 190 miles or 310 kilometers. It is spread from north towards south up to Karachi. Khirthar is also border line between Sindh and Balochistan, provinces of Pakistan. The rock carvings have been discovered and documented from different parts of Pakistan. In Sindh, some sites are thoroughly reported counting inscriptions. The mystery of interpretation of inscriptions is yet to be revealed authentically, academically and scientifically.

Three main reasons can be considered about the richness of rock art in surrounding of pebbly area of village Wahi Pandhi, Johi, Dadu, Sindh.

1. Prehistoric settlement here in the vales of Khirthar Range and close by the foothills of Khirthar mountain in desert area of *Kachho*.
2. Large quantity of Kumbs or Dhoras (ponds) of waters in flow of hill torrents.
3. Most ancient trade routes were used from Sindh leading towards western countries through different passes of mountain range in past.

Khirthar Mountain Range has been preserving and conserving the thrived and splendid historical heritage since old ages but the threats of natural disasters like earthquakes and heavy rains have been remained dangerous from time to time. Some rock carving sites are disappeared and some of these heritages are on the verge of vanishing. In Khirthar, the caves situated in Kai valley, the primitive settlements of *Kandhi Wahi* and *Bandhani* near Sehwan Sharif of Jamshoro District and the primeval hamlets of Ali Murad, Wahi Pandhi, Pir Lakhio in Johi of Dadu District close to foot hills of Khirthar mountain are the evidences of splendid pre-historical record explored by celebrated archaeologist Nani Gopal Majumdar which are mentioned in his book *Explorations in Sindh* (Majumdar: 31). Near the historical sites of *Karo Kot* and *Khaunthi* and other historical places in Khirthar Mountain Range comprising Johi taluka, the rock art sites rich in inscribed symbols and inscriptions are located. In the boundaries of Dadu District, the rock carving sites have been discovered at large scale instead of other areas of Sindh, Pakistan. Relating to this, two major reasons can be considered. Firstly, people were settled near the abundance of *Kumbs* or *Dhoras* (ponds of water) of rainy streams or hill

torrents and natural springs of water in ancient times and secondly very ancient trade routes has been leading through the hilly area of Johi, District Dadu towards Balochistan and beyond upto far-west countries for centuries (Kingrani: 2016: 19). In early times, the caravans used to cross through *Phosyaand*, *Rohel*, *Garo* or *Gari*, *Bagu*, *Shakloi*, *Khawal* and other passes to western countries. H.T Lambrick has mentioned these passes that at *Phusi* or *Phosyaand* (name is denoted from a dung of camel, donkey or other animal), the eastern approach to the summit of the range, here little more than 3500 feet high becomes much easier with wide, sloping ascents from the upper valley of *Nai Narri* (*Nalli*). Within a distance of above fifteen miles, there are five crossing places, the best known being *Rohel* (Lambrick: 1986: 421). Due to the busy trade routes, the area might have remained populated. The trader convoys might have stayed at the settlements along the hilly torrent of *Nalli*. The sites where the pictographs, petroglyphs, engravings, petroforms and inscriptions are depicted can be observed close to the prehistoric settlements and helmets of Khaunthi, piprasar, Karokot, Mian-Jo-Kot and ancient trade route. All sites are in the surrounding areas of abundant natural *dhoras* (ponds) of waters. As a result, people settled close to kumbs or *dhoras* and created splendid heritage of rock art. The depictions of animals, religious structures and inscriptions are main subjects and objects of rock art herein Khithar range. Such superb heritage of rock art had been left by those ancient and early people who were permanently living here in the hilly region of Khirthar Mountain. This activity of very old art of engraving on rocks of ancient people reflects wonderful inheritance, culture and civilization of ancient Sindh.

According to scholars, If the carvings on rocks of the world are shown as dating back to Mesolithic, Chalcolithic, Neolithic and Paleolithic ages, then how the carvings situating in Khirthar Mountain Range would be considered of later ages? The art on this high cliff can date back to the late Paleolithic or Mesolithic ages. Generally, the late Stone Age is estimated between 40,000 and 10,000 BC but due to lack of excavation, the exact data for Sindh and Balochistan is not available. In this region the Mesolithic time is considered from 10,000 to 5,500 BC. Furthermore, they are of the opinion that the impression gathered from the rock art appears to confirm presence of hunting activity during the Stone Age (Panhwar, Pirzado, Abro, Bukhari: 2000: 25). At some sites, different carvings periods can be noticed. All the rock carving sites located in Khirthar Mountain can be believed to be more ancient and most probably, these had been commissioned on rocks not lesser than late chalcolithic period, bronze and Iron Age to medieval period (Abbasi: 2011:155).

As for rock art, ancient people mostly have expressed their emotions, spiritual thoughts and beliefs, through visual images, petroglyphs, pictographs, paintings or premature arts on rock shelters. The Paintings, sculptures, engravings, later pottery pictographs, reveal not only quest for beauty and decoration but also complex social systems and spiritual concepts. The earliest examples of Indus Valley rock art are mostly dating back to prehistoric and ancient times (Panhwar, Pirzado, Abro, Bukhari: 2000: 24). Some scholars have estimated that the phenomenon of petroglyphs combined with inscriptions indicate that the tradition of executing rock carvings was already in use when nomadic tribes who lived at

the periphery of the complex agriculture societies pushed forward into Indus Valley. They were already experts in making petroglyphs on reddish polished rocks and boulders of Indus Valley, with their dark patina, offered an excellent medium for artistic expression (David: 2001:771). Here rock carvings have been explored with multiple themes. The rock carvings discovered by a German study group in 1979, in upper Indus Valley currently known as the northern area of Pakistan. These are multiple carvings of different subjects and inscriptions in different languages and scripts. Some engraving Iranian symbols illustrate the different types of symbols and their origins and reconstruct the approximate dates (Sita, Ellen: 2010:521). The scholars had attempted to reconstruct history of northern Pakistan by investigating thousands of petroglyphs found mainly along the banks of Indus River. In addition to rock carvings roughly classified into three periods (pre-Buddhist, Buddhist and post-Buddhist), a great number of inscriptions were discovered (Hollmann: 1996:01). As far as my observations and study on the subject of these rock carvings are concerned, in the light of inscribed Indus script and petroglyphs with different techniques, it can be supposed that carvers and engravers were local inhabitants and these carvings had been carved from Bronze and Iron Age to Ashokan period and from Ashokan period to medieval period. These carvings, in general show, animals, hunting scenes depicted with distinct styles, symbolic words and inscriptions or scripts. Except two humped camel, the petroglyphs of those wild or domestic animals are inscribed here on rocks which were found in Sindh in ancient times. They are horses, Sindh Ibex, camels, cows, bulls, donkeys, wolves, foxes, leopards, bison, deer,

dogs and other animals. On other side the inscribed mystic words or phrases can as well be counted either of those religions which remained prevalent in Sindh in different periods or personal dedications to their heads or religious leaders. Meanwhile, many religious structures had also been carved. The religious mythologies, faiths and customs of prehistoric or historic periods can be observed through symbolic expressions and carvings, engravings and pictographs engraved at a large scale on the rocks in Khirthar mountain range.

In the rock carvings on the rock shelters, in the boundaries of Johi taluka, District Dadu, Sindh, a symbol of Swastika can be observed. It is extremely powerful symbol of Hindu and other religious mythologies. Swastika dates back to the Neolithic age, when it was engraved on stone elements and terracotta (Abbasi: 2011:154). It is also found in many other cultures. Such a symbol of bends on arms was used as an emblem by Nazi party of the German state under Adolph Hitler (Abbasi: 2011:153). The Britannica Concise Encyclopedia describes about Swastika that “Equivalent cross with its arms bent at right angles all in the same rotary directions, usually clockwise. It is used widely throughout the world as a symbol of prosperity and good fortune” (Britannica.com). In India, it continues to be the most common auspicious symbol of Hinduism and Jainism as well as of Buddhism. Swastika is mentioned with right and left turning directions. The left- handed swastika runs in direction of earth’s rotation: hence it symbolizes, the solar wheel, the benefic fire of heaven, expansion, creation, evolution, fertility and is the wheel of golden sun. The right-handed swastika on other hand is wheel of black sun

representing the earthly fire created by man and quest for political hegemony in opposition to Fire of Heaven (Godwin: 1996:148). Clockwise motion of swastika is sacred for Buddhist, Hindu and Jain. In Indian symbolism right turning swastika is identified with the male principle of god and left turning swastika is with feminine principle of goddess (Beer: 2003:98). In Buddhism, it symbolizes the Buddha's feet or foot prints. Swastika represents life, Sun, power, strength, and good luck (Abbasi: 2011:160). In addition, it is believed that right Swastika represents male and left Swastika stands for female. The Buddhist main subjects symbolized in carvings are Buddhist shrines and other Buddhist symbols. Mauryans ruled over Sindh (Maulae Shidae: 2008:57) and Buddhism widely spread in Sindh during the realm of Ashoka (Abbasi: 2011:170). The monks of Sindh used to attend the meetings of Buddhist's councils (Panhwar: 1977:424). Chach Nama, the first written source material on history of Sindh reveals that in the period of Rai Dynasty, the area from present Sehwan to Jacobabad Sindh and probably beyond up to Sibi, of Balochistan Province was called "Buddhiya" (of Buddhists) (Kufi: 1992:314). The history discloses that influence of Buddhism remained in Sindh from Mauryan's period. Probably the area of Bhuddhiya might have been called from Mauryan's period. . Later, the Buddhist belief was replaced by a new socio-religious movement in this area but Buddhist stupas were being repaired up to thirteenth century showing their peaceful co-existence with Hinduism and Islam (Panhwar: 1977:275). Thus, it is suggested that in the carving of these area expressions and religious structures of Buddhism might have been etched on rocks in different periods. Some religious pictures and structures inscribed on rocks at different sites indicate the influence of Hinduism.

In Sindh, the Zoroastrian religion also flourished. Sindh remained under the rule of King Daruish-1(600BC-486BC) (Maulae Shidae: 2008:50), Achaemenids Empire (550BC-330BC) and Sassanids Empire (224BCE-651) (Maulae Shidae: 2008:59) of Persia. The influence of Zoroastrianism has been proved by scholars in light of the ruins of Zoroastrians in Sindh (Abbasi: 2011:134). Zoroastrians (Parsis) came from Persia and settled in Sindh and Balochistan (Maulae Shidae: 2008:83). The symbolic expressions of Zoroastrianism have been observed engraved on rocks in this hilly region of Khithar Range.

Another important element in rock carvings is the inscriptions. I have already discussed that most probably the inscriptions are mostly consisting of personal names and dedicational phrases for expressing socio-religious concepts. Early people might have expressed about their religion and main religious or royal personalities. The majority of inscriptions executed on the rocks, in all probabilities are in ancient scripts which were common in Sindh together with this area. These inscribed scripts or inscriptions have not been clearly interpreted yet. It can be believed that these inscriptions had as well been inscribed on rocks from prehistoric period to medieval period. Although, no one has explained this art of ancient people with certainty, but this is unmatched heritage of Sindh as well as Pakistan.

### Sazo Mazo Drih

It is confirmed to me that *Drih* is a word of Balochi language which means a heap or hillock. The local people narrate, Sazo and Mazo were women, who dropped themselves from top of



the hillock and sunk into the deep water of a *Kumb* (water pond) during the war between two heads of Baloch clans, Mir Chakar Khan Rind and Guhram Khan Lashari. Afterward, the *Kumb* and *drih* were named after those two women. I have visited the place “*CkakarGhatt*” (*Chakar Pass*) sited near *Sazo Mazo*. Local people have related the place to Mir Chakar Khan Rind. One of the most attentive and noticeable sites of rock art is close to *Sazo Mazo drih* (hill) along an ancient route to ancient sites of *Kafir or Karo Kot*, *Mian-Jo-Kot* and *Piprasar* and beyond up to Balochistan. There is a big and deep spring of water very close to this site. Rock carvings are etched on a rock between site of *Chakar Ghatt* and the *Kumb* of *Sazo Mazo* in three main panels. Half of the rock is collapsed, thus, numerous rock carvings are now vanished. Here two images of horse are represented. One horse is magnificently adorned and seems to be of a noble or royal. It appears that the neck of superbly depicted horse is decorated with leaf of pipal tree shaped bead. A geometric floral design in circle is represented on upper part of the fore and the back legs of this horse. The second depiction of horse is very simple. The rider is shown riding on the horseback holding a bridle of the horse in his hands.

The two demonstrations of right Swastikas are engraved beside both the sides of the big portrait of dancing woman. The big portrayal of dancing woman is carved between demonstrations of swastikas. One of these depictions of swastikas appears to be an inscription. One arm of depicted woman is raised upward and her other arm is at her waist. It seems that she is dancing. The representation of second dancing woman closely resembles to a sculpture of dancing girl, explored from Mohen- Jo-Daro. The left hand of the












woman or the girl is on her waist while her right arm is straight. A symbolic word or expression is inscribed beside left side of depicted dancing girl on panel. The inscription can be considered as symbolic expression. The appearance of inscribed symbolic word is either like “Na” ( ण ) vowel of Devanagari which may be an expression of Sindhi word “Nach” (Dance) or “Nachani” (dancer) or “Nari” (woman) or it is in an old Brahmin script consonant “Sa” ( स ) and may be representation for “Samarti” or “Samjna” a wife of Vivasvan or “Sraddha” a wife of Vaivasvata. In some Hindu religious traditions, it is believed that Manu is a title accorded to a progenitor of humanity. The seventh Manu was called the Vaivasvata Manu, the son of Vivasvan and his wife Samjna. Vaivasvata Manu, whose original name was Satyavrata, is the 7th Manu and considered as the first king to rule this earth, which saved humanity from the great flood, after being warned of it by the Matsya avatar of Vishnu, who had also advised him to build a giant boat. The story is mentioned in early Hindu scriptures such as the Satapatha Brahmana, and it has often been compared with the popular traditions of a Great Deluge from other cultures around the world, particularly that of Noah's Ark. Because Manu was believed to be absolutely honest, he was initially known as Satyavrata ("One with the oath of truth"). Vaivasvata Manu ruled as King Manu, his wife was Sraddha. (web site, Wikipedia). In Sindhi, word “Sumarti” stands for remembrance. So, it can be presumed that ‘Sa’ symbolizes “Samarti”, “Sumarti” or “Samjna”.

The five pictographs of humped bulls having jointed legs are engraved. The two bulls have curved horns and three have straight horns while under one carved image of bull on panel,

a calf like animal is illustrated. Two humped bulls are carved here close to each other on separate panel and a mysterious structure is represented near these images of bulls. The legs of these bulls are not jointed. It is believed that Shiva's ridding and door keeper was humped bull. So, the depicted pictures of humped bull are indicating to understand the relativity of people with Shiva and worship of his humped bull. Perhaps, one image of camel is simply carved to appear as a giraffe which is represented between dancing woman and swastika. There is possibility that either it is inscription or camel is inscribed with inscriptions. One pictograph of dog is chiseled near unicorn (One horned). Here many images of Unicorn or one horned animals are symbolized. In majority of depictions of Unicorns men are demonstrated ridding on the unicorn's back. Pictographs of unicorn were also explored from Mohan-Jo-Daro, depicted on seals.

Whereas, according to Hindu mythology, Vishnu is unicorn god. The worship of unicorn was too prevalent in ancient Egypt and Indus valley civilization (Adwani: 1992:83). The images of unicorn elucidate the relativity of natives with Vishnu's worship here in this region. Four sentences of Sanskrit inscriptions are emblazoned on panels of the rock. Most probably, the inscriptions are inscribed in ancient Brahmi writing. One petroglyph of an archer pulling an arrow from a bow is carved here on rock at Sazo Mazo *Drih*. Three pictures of structures like Stupas are depicted. One image of donkey, some symbolic words of different expressions and two icons of rabbits like animals are executed. A structure like boat is also represented with pounding technique here on separated panel. Probably, the structure similar to boat is writing representation. Except this many symbolic

expressions, words and geometrical designs are inscribed on rock nearby *Sazo Mazo Drih* and *Kumb*. These symbolic representations are shown on rock panel close to magnificent horse. A straight horned bull and a curvy horned bull are demonstrated near stupas.

Almost certainly, the symbolic words of early writings are inscribed at *Sazo Mazo Drih*. A petroglyph of symbolic expression is (  ) on rock that resembles to the symbol of load bearer of Indus seal script. The symbolic expression and word (  ) is engraved beside a figure of donkey. The two inscriptions are engraved above and in front of the humped bull standing close to stupas as (  ). Some other expressions considered to be letters are also inscribed close to each other in front of the engraved picture of glorious horse as (  ) (  ) (  ), (  ), (  ), (  ), (  ), (  ) on rock.

Certainly, these expressions are dedicated words and some may be representations for religious and social aspects. Possibly, these may be variant symbols of Indus script. Three lines of Sanskrit inscriptions (genitive in-sya), late Gupta/early Siddham script, similar to Sharadha of Kashmir have been inscribed close to one another. The mentioned inscriptions are inscribed descended from Brahmi script. These interpretations have been sent to Michael Witlez professor of Harvard University with personal communication via e-mail. Two demonstrations to be believed fire temples of Zoroastrians are carved. The sight of big natural pond near site of *Sazo Mazo* is very amazing.

## Pahi Kumb

*Kumb* word denotes meaning a collection of water, a pond (Mevaram: 1976:422). *Kumb Pahi* is close to *Sazo Mazo Drih* and situated along an ancient trade route which leads to passes (*lakk*) of Khirthar Mountain. The art of rock carvings is pounded on sandstone rock near *Kumb* (spring) in large quantities. Animals, left Swastika, probably, ancient inscriptions of Indus seal script, Brahmi script and other figurative expressions are engraved with pounding technique. Here, footmarks or footprints are clearly carved in the stone with inscriptions at *Pahi Kumb*. A symbol of Yoni-Lingam is also inscribed close to footprint. The footprints or footmarks and Yoni-Lingam will be discussed in detail in next pages. The view of huge *Pahi kumb* is very astonishing.

## Pachhal Dhoro

*Dhoro* is word of Sindhi language which means a hollow or a depression where water rests (Mevaram: 1976:276). This site is located at a distance of 4 kilometers from *Sazo Mazo Drih* towards west-north between two hills. It is close to *Kumb Nahani Jhudro* towards south and near *Kalri Dhoro* towards north-east beside *Kalari Gabrband* or *Goriband* at a short distance. The *gaber* bands bring to memory the settlement of Zoroastrians in this area since *gaber* bands have been related to Zoroastrians by prominent scholars (Abbasi: 2011:142). The carving is on an iron type of rock with pounding and pointing techniques. The rock panel looks like big screen. Frequently, animals are engraved with jointed legs. The humped bulls and unicorns are engraved plentifully herein rock carvings. Two humped bulls are engraved on separate panel above the large panel at top of the rock. On screen type

panel, many pictographs of humped bulls are chiseled with dissimilar techniques having jointed legs and curved horns; while legs of some humped bulls having curved horns are not jointed. Six unicorns (one horned animal) are engraved. In most of these images, the men are shown riding on the unicorn's back. In one depicted image a man has a sword like weapon in his hand and he is fighting with enormous wild animal. Many images of Sindh Ibex, one picture of deer, one of dog, one of lion, one of camel having big hump and one picture of fox are chiseled. One leopard is shown attacking Sindh Ibex. The scholars have opined that here mostly the legs of the animals are jointed. But, to me, probably the animals are engraved with inscriptions, therefore the legs of most of animals seem jointed. An image of large animal to be considered dinosaur is engraved. A lot of mysterious structures are inscribed on rock at *Pachhal Dhoru*.

Two carts or chariots are depicted at *Pachhal Dhoru*. Animals are yoked with carts. Some scholars believe that these are Buddha's chariots. The animals yoked in chariots, seem to be considered neither the bulls nor the horses. If the horses might have been depicted yoked with carts, it would have been taken as the chariots belonging to Buddha or Buddha's chariots. I estimate that these Chariots would not be considered as Buddha's chariots. So far, I presume that these are the oldest symbols of carts that were in use during the civilization of Mohen-Jo-Daro and later in Sindh (until now prevalent in Sindh). The wheels of these carts are not engraved luminously in comparison to the wheels of carts which were explored from Mohen-Jo-Daro. Simplicity of carts shows less prowess and epoch of its tradition of manufacture and usage. Later during the period of civilization of Mohen-Jo

-Daro art of making cart developed more glorious. Hence, it needs an authentic research to prove the possible age of these illustrated carts including justification of yoked animals.

### Kumb Nanhan Jhudro

This site is situated towards north-south of “*Kalari Gabrband*” and *Pachhal Dhoru*, surrounded by hills. The rock is now entirely collapsed and all the carvings are misplaced. Three pictographs have been observed here on heavy stones laid on ground. The engravings are carved on yellowish brown rock but the rock panels are now completely disintegrated. The wonderful *Kumb* (storage of water) is near the rock. The gorgeous image of Sindh Ibex is engraved on yellowish brown rock. The Sindh Ibexes commonly have been living in this whole hilly area since ancient time and also in present time Sindh Ibexes can be found in Khirthar Range. All carvings are raised on stones and are typically different from carvings of other sites. In one engraved scene, a hunter is shown hunting Sindh Ibex. Probably hunter has a gun type weapon, after firing, the little iron balls (*Chhira*) coming out of the shotshell of a gun and penetrating into the body of shown wounded and leaping fast Sindh Ibex. It is possible that the hunter has another weapon instead of a gun but continuity of depicted little dots from hunter to Sindh Ibex indicate to balls (*Chhira*) of shotshell or cartridge of shotgun. The gun shows the carving of gun period. Here one symbolic inscription is inscribed. Perhaps it is a consonant “Ya” (𑀹) of early Brahmin script, for symbolic expression. These three images have been observed, represented raised with pounding technique on white yellowish brown sandstones. It appears that the carvers or engravers had high prowess in their art of

engraving. The raised technique had been applied by the carver to represent these three images. There may be more carvings carved in such style on yellowish brown rock but the rock is entirely crumbled and all carvings have become disappeared. At present observed three images have also vanished. Unfortunately, the mentioned three images have disappeared due to twice fall down or collapse of rock and marvelous engravings have been dumped under heavy stones. Some other pictographs of wolves in group are chiseled on neighboring reddish rock here at *Kumb Nahan Jhudro*. The view of *Nahan Jhudro Kumb* is very wonderful.

## **Hurr Dhoro**

The site of Hurr Dhoro appears most ancient. Hurr means one who struggles for liberty (Baloch: 2006:253). Probably, *Hurr Dhoro* is named later, after imprisonment of *Hurr* disciples of Hurr Movement of Pir Sabghatullah Shah Rashdi alias Soriah Badshah. *Hurr* Movement struggled against Britain dominancy (Abbasi: 2011:243). *Hurrs* of Hurr Movement might have been imprisoned here in mountainous area during British period and *Dhoro* was named *Hurr Dhoro*. A concentration camp of Hurr is also situated near Johi town, District Dadu, Sindh, Pakistan (Abbasi: 2011:244). *Hurr Dhoro* is towards north-east from *Nahan Jhudro Dhoro*. The rock is collapsed and several heavy stones chiseled with imagery are scattered around the *Dhoro*. Here pictographs of Sindh Ibex, deer and wild sheep are engraved at large scale. Several images of Sindh Ibex, many pictures of wild sheep, deer and camel are engraved. In one depiction, a man is depicted letting wild sheep to graze a grass with his hands. In another scene, it appears that a wild sheep is engraved as tied



with a wooden peg (*Killo*) fixed into ground. Possibly, ancient inscriptions are carved in front of image of this wild sheep. In one scene two wild sheep and one young wild sheep are represented. One image of pig is also engraved. One representation of woman is emblazoned. Here on the stones near *Hurr Dhoru*, left Swastika was observed and a humped bull having straight horns is also found depicted. The bull is engraved as it is roped with *killo* (wooden peg). More than four images of stupa like structures were observed here on rock panels. Some stupa like structures have stair for climbing to its top. Numerous symbols of Indus seal script and its variant are inscribed. Some phrases, words and letters of early scripts are also inscribed which can be believed to be symbolic expressions. The figure like branch of palm or palm like bush (*Peesh*) was observed. In one depiction, a matchlock gun is chiseled with Sindh Ibex which appears to be considered as Ibex was being hunted with a gun. Possibly, the matchlock gun was engraved later close by Sindh Ibex. Here, the representation, like a board of ancient Sindhian game “*Notrin*” is engraved with inscriptions. This representation can be believed an impression of phrase of ancient writing system. Demonstration of dog, many religious expressions, structure similar to sun tower, structures akin to stupas and other complex religious structures are inscribed in abundance on rock at *Hurr Dhoru*.

### Bhoora Darra

The site of *Bhoora Dara* (Yellowish Brown Hillocks) is opposite to *Pipal Kumb* towards north and it is located at a distance of 4 kilometers from *Nahan Jhudro* towards east on the bank of a watercourse (*Dhoru*) flowing to stream of *Nai*

*Nalli*. The two sites are here, close to each other. One is towards west while the other is towards east at a very small distance. At western site only inscribed horse was observed on rock. The eastern site is richer in rock carvings than the western. The carvings are on the darkish brown and reddish brown rocks at large scale at eastern site. Here at *Bhoora Darra*, the rock is too collapsed and carved heavy stones were observed on ground. All the representations are carved on the rock with pounding and rubbing techniques. It seems that the carvers were experienced and experts in their job. The carvings of wolf, Sindh Ibex and stupa or Buddhist shrine are marvelously engraved. The carvings representing Yoni-lingam and Serpent Yoni-Lingam were observed which probably point to earlier worship tradition related to Shiva. The worship of Yoni-Lingam remained prevalent from prehistoric to historic period in Sindh. Panhwar writes in “An illustrated Historical Atlas of Soomra Kingdom of Sindh” that Yoni-Lingam was deity of Hindu religion. This was found from Bhanbhore temple on the site where the mosque was constructed (Panhwar: 2003:182). As for these ancient carvings of Yoni-Lingam, I am of the opinion that there is a possibility that these rock carvings of Yoni-Lingam represent phallus and yoni worship which was common in Indus Valley Civilization. Such worship was later organized under elaborate mythology, rituals and symbolism in Shivate cult. Moreover, these images may represent prehistorically proto-Shiva cult. These carvings of Yoni-Lingam are ancient form of fertility cult symbols. Probably, these carvings of lingam and yoni indicate the initial stages of religious beliefs which were developed in prehistorically agricultural societies. Later, it continued during and after the Indus Valley Civilisation. These images represent the concept of creativity and fertility

forces in the society of Indus Valley Civilization and these were later transformed and adopted in Hinduism. Many symbolic signs or expressions possibly in ancient writings were observed on the rocks. The abstract inscriptions or expressions are inscribed in shape of geometrical designs in large quantity. Some inscriptions of Indus seal script and Brahmi script have been obtained. A portrait of a man is also depicted which gives a perception that carver had tried to depict similar to Buddha or another local priest or monk of at their time. Man is engraved with inscriptions in yoga style. A board of ancient Sindhian game “*Notrin*” is also decorated here which is too inscribed with early inscriptions.

### **Kalri Dhoru**

*Kalri Dhoru* is situated towards southwest of *Pachhal Dhoru* near ancient settlement of *Khaunthi* on top of hillock which is unexplored yet. The *Kalri gaber bund* is constructed with stones for collecting and storing rainy water in little valley near ancient site of *Khaunthi*. The art of rock carving is adorned with pounding and pecking techniques on sandstone rock at *Kalri Dhoru*. The rock is collapsed, therefore, many carved heavy stones are scattered on earth near hillock. Sindh Ibexes, man with bow and arrow, deer, symbol of right Swastika, a hand with variant Indus script mixed with Brahmi inscriptions and two humped Bactrian camel are engraved with inscriptions. Like *Hurr dhoru*, *Kalri dhoru* is rich in Indus seal script and it's variant. The Bactrian camel refers to the rule of Grecko-Bactrian in Sindh (148 BC-184 BC) including India (Harmatta: 1994:99). A strange representation like Sindhian shoe (*Getilo*) or a footmark is carved here. Probably, the representation similar to *getilo* or footmark

appears to be considered as “Buddha’s or Shiva’s footprint” which enlightens religious mythologies of Buddhism as well as Hinduism. Many myths in relation to Buddha’s footprint (Ludowyk: 2013:12) and Shiva’s footprint (Araly: 2011:81) exist in Buddhism and Hinduism. About Buddha’s footprints there are different legends in Buddhism (Sirisena: 1978:155). Although, sign like *getilo* or footmark is some complicated representation but the influence of both religions had remained in Sindh. The mountainous region including desert zone of *Kachho* had remained hub of followers of Buddha and Shiva. From Mauryans dynasty to Brahman dynasty Buddhism remained main religion in Sindh (Abbasi: 2011:171). The area of *Kachho* between lap of foothills of Khithar Mountain Range and Indus River, from present Sehwan towards north beyond up to Jacobabad (old name Khan Garah) was called “*Buddhiya Pergano*” during Brahman dynasty (Kufi: 1992:314). Later, Buddhism existed in Sindh up to Soomra dynasty (Panhwar: 2003:226). The remains of physically constructed stupas still exist in Khirthar mountain range from Naig Sharif to Gorakh hill, in desert area of *Kachho* from village Chhini (Dadu) to Thul (Jacobabad) and in whole Sindh (Kingrani: 2009:108). On other hand, in rock carvings, stupas are inscribed in at large scale. Herein rock art of Sindh; many depictions of footmark (like *getilo*) are too represented at one panel of rock at *Zaini Dhoru*. Buddhist religious structures are also represented in rock carvings, in the vicinity of Gaj River (Kalhoru: 2010:328). Even, in Larkana district Buddha has become a caste. Hence, here demonstration like *getilo* shoe or footmark can be considered as symbol of footprints either of Buddha or Shiva. At Pahi kumb, the footprint is apparently carved but

here at *Kalri Dhoru* and *Zaini Dhoru*, either the carvers were less experienced or they were not conceptually or spiritually clear regarding spiritual concept of footprints of Buddha or Shiva. Thus, they have inscribed footmark (*Kharkano* or *getilo* shoe-like) instead of footprint. I think there is no any other reason, concept, purpose, perspective or background come into view except Buddha's or Shiva's footprints. Possibly, there may be another mythological background for demonstrating *getilo* (shoe) like sign or footmark herein rock art. Here at *Kalri Dhoru*, two representations come into view to be believed a symbol of early Yoni-lignum mythology. Many mysterious and symbolic words are engraved abundantly. While observing, the different religious symbols, it appears to be believed that the carvings at this site might have been executed or commissioned in different periods. The people belonging to dissimilar faiths lived here in different periods and they had chiseled the rock carvings according to their socio-religious concepts, observations and symbolized their daily life.

### **Zaini Dhoru**

*Zaini Dhoru* can be taken as main rock carving site in neighborhood of Nai Nalli. It is towards north of rock carving site of *Nahan Jhudro Kumb*. Here, there are two sites of rock carving of different periods close to each other. Both come into view to be executed in different periods. Humped bulls mostly with jointed legs and either Buddhist shrines or Hindu temples are frequently carved at *Zaini Dhoru*. The rock carvings are engraved with pounding, pecking and pointing techniques. Humped bulls having jointed legs, some complex or abstract religious expressions and Sindh Ibexes are

engraved. In one depiction two leopards are shown fighting with each other. The structures similar to Stupas are represented with a different type of structure or construction. An archer keeping arch or bow with arrow in his hand is carved with pointing technique. In another scene, an archer is demonstrated as hunting Sindh Ibex with arch and arrow. In separate scene a hunter is shown hunting Sindh Ibex symbolized with pounding method. Here, symbolic words, camel with pointing technique, many footprints are represented with pointing technique on a separate panel of rock. Most probably, these footprints appear to be considered as “Buddha’s or Shiva’s footprints” according to spiritual mythology of Buddhism and Hinduism which have been already discussed in previous pages. Leopards, deer, Ibexes and numerous symbolic expressions are engraved here in rock carving. In another scene, two leopards are engraved attacking mother cow and its calf. In one scene, a camel with saddle on its back is engraved and the halter of camel is in man’s hand while man is shown by foot. A man is illustrated in a scene with sword in his hand while fighting with dangerous wild animal. It has been presumed that these rock carvings might have been engraved in different times. While living here, the people belonging to different faiths, created this unmatched art on rocks. They have represented their social and religious life through the rock carving art which appears breathtaking art of ancient people. On other hand, Indus seal script, variant Indus script and Brahmi inscriptions are inscribed in large quantity.

## Nai Gaj

*Gaj Nai* is powerful hill torrent. It flows from the hilly areas of

District Khuzdar Balochistan to District Dau Sindh. The remains of ancient civilisation can be explored along its banks in both the provinces. The water of natural springs flows in its bed throughout year. In vicinity of Gaj, there are many *Kumbs* (springs) and *Dhoras* (depression of water collection). In close proximity to the *dhoras*, the rock carving sites are situated. Both the techniques, pounding and pointing have been used for depictions. Close to *Shakloi dhor*, the rock carving art of prehistoric, Bronze Age and historic periods is engraved on rocks. According to some scholars, the depictions on rock panels also belong to Buddhist period, medieval and post medieval periods to be found here (Kalhor: 2010:325). The wild sheep, Sindh Ibexes, attacking leopards, fighting bulls and other animals are chiseled. The scene of hunting, combat, archers, arrows, swords, shields, men riding on camelback and horseback, scenes of dancing of men women and multi storeyed stupas are represented. The sign of footprint is also engraved here on a religious structure. *Near Loi Dan Dhor, Maet Dhor, Gunar Kund, Bazgar Dhor and Sukey Dand dhor* on rock panels, unicorns, religious structures, bison, horsemen, felines, camels, camel-riders, Sindh Ibexes, hunters, men, women, unicorns similar to shown on Indus seals (Kalhor: 2010:328) and wild goats are represented. These depictions can be considered as glorious rock art of people of Sindh, belonged to prehistoric and historic periods. The Indus script is too inscribed on rock here at dhoras in close proximity of Nai Gaj.

### Grang Dhor

*Grang Dhor* is located close to *Mamani Dhor, Hengar Doro* and *Dabhari Dhor* in surrounding area of stream of *Nai* (hill

torrent) *Mammani*. It is 35 kilometers from village Wahi Pandh. Thus, it has become now familiar as 35 stop where the transportation halts before proceeding to Gorakh hill station. *Grang Dhoru* is along the road which leads to Gorakh hills. While going Gorakh Hills, the site of rock carvings at *Grang Dhoru* is close to 35 stop towards left side of the road. Here, carvings are well engraved with pounding and pointing techniques. Fire temple like structures, board of an ancient Sindhian game *notrin*, cup marks, pig, cut marks, camels, Sindh Ibexes and other animals are carved with pecking and pointing technique. Many symbols of Indus script and Brahmi inscriptions are engraved. It can be conclude that rock art on rock panels in close proximity to this *Dhoru* appears to be most ancient. Now, people have destroyed the carvings at *Grang Dhoru*.

### Kukrani Dhoru

*Kukrani* hill torrent is towards south of *Nai Nalli* in Khirthar range. *Kukrani Dhoru* is in the bed of *Kukrani* hilly stream. Mostly rocks are crumbled, so several rock carvings have disappeared. Some rock carvings were observed here. The depiction of men, Sindh Ibexes, lion and weapons are represented with pounding technique. In one image, two men are engraved fighting with each other. The men have swords and shields in their hands and tied *Sandro* (waistbands) wrapped with waist. A picture is portrayed in which lion is engraved while taking hunted little Sindh Ibex in its mouth. Lion has caught from head of hunted little Sindh Ibex and little Sindh Ibex is shown hanging downward from mouth of lion. Some of these rock carvings appear to be of post medieval period. A view of huge *Kukrani Dhoru* is very



gorgeous and magnificent.

### **Rock carving in Ranikot Fort**

The rock art is also explored etched in stones in the premises of Ranikot Fort. The rocks are completely crumbled and have become heap of clay. The inscriptions in Ranikot have been found inscribed on pieces of stones which are scattered all around the rocks. The inscriptions are inscribed with pounding and pecking techniques. These inscriptions are on a way to interpretation, understanding and authentic analytic study. Probably, Indus script and Sanskrit inscriptions are inscribed on stones.

### **Rock carving at Thararo or Tharo hills**

The inscriptions commissioned on rock found at Tharo or Tharari or Thararo hills near Gujo, District Thatta have already been discovered. According to some archaeologists, they are memorial monograms of Indo-Greek, Scythians and other kings (Ibrahim, Lashari: 2001:93-108). I myself have visited the site recently. The inscriptions are inscribed on whole the hillock. Probably, Variant Indus script, Brahmi, Kharosthi and other early scripts are inscribed in stones. Some letters of early Kharosthi and Pail have been observed as well. As for Indo-Greek, the most important information is supplied by coins, but now issued in a much more debased form, supplemented by a few Prakrit inscriptions, written mostly in Kharosthi script but also in Brahmi (Sigfried: 1996:370). Undoubtedly, Kharosthi was widely used on coin inscriptions when a currency system was introduced in Gandhara after the establishment of the short-lived Indo-Greek kingdom. The coins issued had bilingual inscriptions

in both Greek and Prakrit, which was sometimes written with either Brahmi or Kharosthi characters (Web site ref). Thus, instead of monograms, these can be considered as inscriptions executed in different periods. Concerning, ancient settlement or fort of Greek period nearby Thararo hills the history is silent. N.G Majumdar has mentioned that at Tharro or Thararo near Gujo where there is a wonderful Neolithic city of Indus valley civilization. On other hand Buddhist remains were traced near Thararo hills (Majumdar: 1933:20). However, the opinion of monograms at Thararo hills indirectly supports that here on hillock the inscriptions of Kharosthi and other scripts are inscribed.

## Reference

1. Majumdar NG, 1933, Explorations in Sindh, Indus Publication Karachi
2. Kingrani Aziz, 2016, Tareekh Ja Tirvira, Naon Niapo Academy Karachi
3. Lambrick HT, 1986, Sindh-A General Introduction, Sindhi Adabi Board Jamshoro
4. Panhwar MH, Pirzado Anwar Abro Badar, Bukhari Hakim Ali, 2000. Khirthar, Eni Group, Eni Pakistan
5. [https://en.wikipedia.org/wiki/Manu\\_\(Hinduism\)](https://en.wikipedia.org/wiki/Manu_(Hinduism))
6. Abbasi Dr Niaz, 2011, adDu at glance, District Gov. Dadu, Sindh
7. David S. Whitley, 2001, Hand book of Rock art research, publisher Rowman and Littlefield
8. Hollmann Thomas O., 1996, Chinese rock inscription in the Indus valley, university of Munich
9. Sita Peiris, Ellin Raven (Editors), 2010, ABIA, South and Southeast Asian Art and archaeology Index, Vol.3, publisher BRILL, Netherland
10. <https://www.britannica.com/topic/swastika>
11. Godwin Joscelyn, 1996, The polar myth in science, symbolism and Nazi Survival, Publishers Adventure unlimited press

12. Beer Robert, 2003, Hand book of Tibetan Buddhist symbols, Serindia Publications Inc
13. Panhwar MH, 1977, Source Material on Sindh, Institute of Sindhology Jamshoro
14. Maulae Shidaie Rahimdad Khan, 2008, Janatul Sindh, Sindhica Academy Karachi
15. Kufi Ali, revised by Baloch Dr. NA, 1992, Chach Nama, Sindh Adabi Board Jamshoro
16. Adwani Bherumal Marharchand, 1992, Qadeem Sindh, Sindhi Adabi Board Jamshoro
17. Mevaram Parmanand, 1976, English to Sindhi Dictionary, Institute of Sindhology Jamshoro
18. Baloch Dr. NA, 2006, One Volume Sindhi Dictionary, Sindhi Language Authority Hyderabad
19. Harmatta János, Co-editors: Puri B. N. and Etemadi G. F, 1994, History of Civilizations of Central Asia, Volume II, UNESCO, Published in France
20. Ludowyk, E F C, 2013, Foot Print of the Buddha, Publisher Routledge
21. Araly Abraham, 2011, the first spring: The golden age of India, Penguin books India
22. Sirisena W M, 1978, Sri Lanka and South- East Asia, Publisher Brill Archive
23. Panhwar MH, 2003 January, Illustrated Atlas of Soomra Kingdom of Sindh, Publisher Soomra national council Pakistan
24. Kingrani Aziz, 2009, Kachho Hik Abhiyaas, Institute of Sindhology Jamshoro
25. Kalhoru Zulfqar Ali, 2010, 1-3 December, the rock carvings of Shakloi Doro, proceedings International Workshop on the Gandharan cultural heritage, TIAC Islamabad Pakistan
26. Ibrahim Asma, Lashari Kaleem, February 2001, Archaeological review, Sindhica Academy Karachi
27. Sigfried J, Leaf De, Herrmann Joachim, 1996, History of Humanity: From the seventh century B.C. to the seventh century A.D, UNESCO
28. [https://www.ancient.eu/Kharosthi\\_Script/](https://www.ancient.eu/Kharosthi_Script/)



The instance of characteristically and technically different type of inscription engraved on rock in Sindh comparing to inscriptions explored from other parts of Pakistan



Characters of early Brahmi script engraved on rock panels



Probably Inscriptions of Indus script mixed with Brahmi inscribed on rocks





Probably Inscriptions of Indus script mixed with Brahmi inscribed on rocks



Probably, women engraved with inscriptions on stone



Probably, women engraved with inscriptions on stone



Possibly unicorn rider is depicted with early Brahmi inscriptions on rock panel



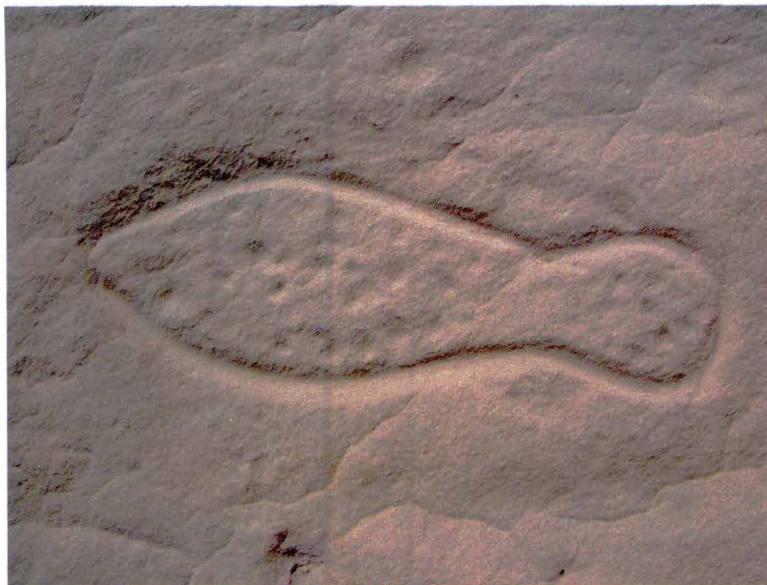


Possibly Unicorn rider is depicted with early Brahmi inscriptions on rock panel



Foot prints or foot marks are carved most probably with early inscriptions

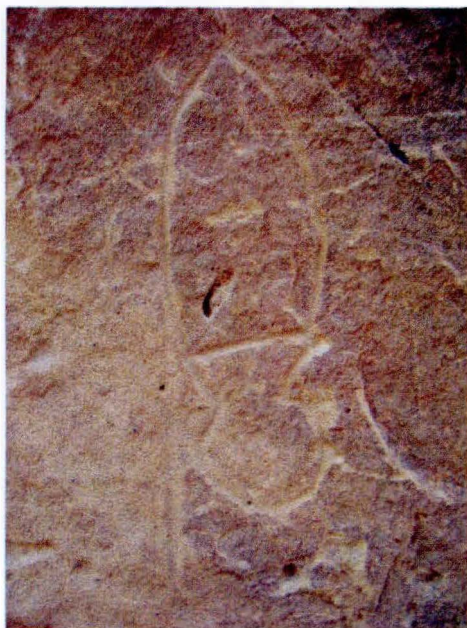




Foot print or foot mark is carved most probably with early inscriptions



Foot print or foot mark is carved most probably with early inscriptions



Foot print or foot mark is carved most probably with early inscriptions



A temple, like representation is inscribed on rock panel



A stupa like representation inscribed on rock panel



A fire temple like representation inscribed on rock panel





Depicted right Swastika on rock panel



Depicted animals yoked with cart on rock panel



Two humped Bactrian camel is etched in stone possibly with early Brahmi script



A Sindh Ibex is etched in stone possibly with early Brahmi script





A camel is etched in stone possibly with early Brahmi script



A humped bull, possibly, engraved with inscriptions on rock panel



A lion possibly, engraved with early inscriptions on rock panel



A humped bull engraved on rock





A rabbit like animal carved on rock



A dinosaur like animal carved on rock





This inscriptions are inscribed on a heavy stone



A lion is shown on rock panel, holding hunted little Sindh Ibex in its mouth

## CHAPTER 3

### ROOTS OF SINDHI LANGUAGE IN VEDIC ERA

Sindhi language is as old as Sindh land. But, Sindh has passed through many ups and downs of invasions of different foreign nations or tribes. Due to attacks, religious, social, cultural and political changes appeared and the archaic links between Sindhi language and Indus Valley civilization disappeared. So, it is too difficult to connect Sindhi Language via Vedic period with Indus Valley civilization. First, distortion seems to have appeared during the attack of Aryans. Historically, it is believed that Aryan did not arrive in Indus Valley until 1600 or 1500 BCE (Winters: 2012:2019). Even some eastern historians have considered the arrival of Aryans in Indus Valley in 900 BCE. Enviously, the ancient Dravidians were called slaves although they were civilized and traders (Shidai: 2008:43). The historical findings show that Aryans disturbed and violated the peaceful atmosphere of the local Dravidian people and distorted their religious, social and economical circumstances. The Aryans banished Dravidians from their land. Accordingly, connections of Sindhi language including other Dravidian languages, like Sindhi, Tamil, Telgu etc with Indus Valley disappeared. However, from Aryans to Arabs many social and religious changes might have been occurred and Sindhi language and culture either might have been influenced or vanished by invading rulers. There might have literature of

Sindhi language in prevalent local scripts from the period of Indus Valley Civilisation to Vedic period, from Vedic period to historic period and from historic period (500 BCE) to Arab period and later on. Possibly, such written records either religious or cultural related to Sindhi language, written in local widespread scripts were vanished during invasions or religious transforms. There is also possibility, that the written records of Sindhi language might have been ignored by the invaders during their dominance and the rulers might have imposed their language, religion, culture and writing systems. Otherwise Sindhi is the most ancient language. Undoubtedly, Sindhi Language, as it has evolved and changed in the course of its long history is a very ancient language (Narasimhan: 1958:63). About the link of Sindhi language with Indus script, Ms. Parveen Talpur writes that scholars should try to find the equivalent lexemes from Sindhi language (Talpur: 1995: viii). In a book “Sindh: land of hope and glory” it is included that the Indus script was the writing system from which the recent Sindhi script Hata Vanaka, shopkeeper’s writing developed (Anand: 2002:42). This assumption needs justification that Hata Nanaka script is descended from Indus script.

Unquestionably, Arabic script is not original script of Sindhi language because, Sindhi language is very old. At least as old as the Indus Valley Civilization which is according to archaeologists, over 5000 years old. What was its script or alphabet? It is still mystery. Harjani writes with reference of Sir Alexander Cunningham that the ancient Brahmi script was derived from unknown pictographs and script of Mohen-Jo-Daro civilization, and subsequently developed into Devanagari script of Sanskrit. The concept of unknown

pictographs indicates that Brahmi script was not entirely evolved from the Indus script. There was another pictorial script prevalent before the development of Brahmi script. Although this theory has been rejected by some scholars saying that Brahmi script was not derived from the Indus script, but Professor Stephen Langdon and others have supported this theory. Pandit Jawaharlal Nehru believes that Devanagari and other scripts of Bharat have developed from Brahmi inscriptions found all over Bharat." Brahmi is the modern name given to one of the oldest scripts (Harjani, DADUZEN: 2018) which proves that instead of the Indus script the Brahmi script was evolved from another ancient Indian script different from Indus script. Almost certainly, the Brahmi might have loaned some characters from the Variant of Indus script. This discussion is given in next chapters.

Emeneau and Fergusson propose that the original Sindhi composition must be of around 300 BCE (Emeneau, Fergusson: 2016:216). Minahan estimates that ancient Sindh formed a major part of the important ancient Indus Valley civilization, though little is known of the region until its conquest by the Persians of Darius -I in 519 B.C.E. Later, Greeks, Buddhists, and others invaded and conquered the region but the Sindhi culture has its roots in the Indus Valley civilization, it has also been shaped by the geography of the largely desert region and the Arabian Sea that forms its southern border (Minahan: 2012). Paniker reveals that the seals and tablets obtained through excavations of Mohen-Jo-Daro were first deciphered by Kishenchand Jetley more than two decades ago, and recently by the well-known epigraphist, S.R. Rao. This has given rise to many speculative inferences regarding the original Sindhi language, its antiquity and its

supposed superiorly over other Indian languages (Paniker: 1997:490). Emeneau and Fergusson conclude that Sindhi is direct descendant of the language spoken at the time of Indus valley civilization and during the course of history it has imbibed various characteristics of Sumerian, Semitic and Indo-European language groups (Emeneau, Fergusson: 2016:217).

The historians are of different opinions concerning the origin of Sindhi language. Mostly, historians believe that Sindhi is Indo-Aryan language while others hold opinion that it is Dravidian, Turanian or Semitic Language. With reference of Dr. N A Baloch, Emeneau and Fergusson has described that he has connected Sindhi language to Semitic languages (Emeneau, Fergusson: 2016:75). Some others have explained that Sindhi is Indo-Aryan language but its study can be included in perspective of new Indo-Aryan languages (Emeneau, Fergusson: 2016:215). These dissimilar opinions have puzzled the notions to trace ancient roots of Sindhi language. All the historians are well aware of invasions by foreigners on the land of Sindh from the period of Dariush (500 BCE) to medieval period. There must have been occurred influences and changes in Sindhi language. The major stock of many languages of invaders is included in recent Sindhi language. We have to glance at the language used in the poetry of Shah Abdul Lattif Bhitai. There is lot of difference between Shah's language and recent Sindhi language. Many changes have also been appeared in Sindhi language after the period of Shah Latif Bhitai. On the other hand, Chandra supports the conclusion of Minahan that the Dravidian languages are believed to have derived from an ancient language spoken in India before the advent of the

Aryans in 1500 BCE. The languages also make extensive use of suffixes with nouns and verbs. A prominent feature of the Dravidian languages is the way the sounds that are created at the front of the mouth (Chandra: 2008:96). These all described linguistic qualities are in Sindhi language which can prove it to be Dravidian language. Motwani has referred that renowned scholar Dr. Ghulam Ali Allana includes that Sindhi is proto-Dravidian language (Motwani: 2011:58) which points to survival of Sindhi language in 3<sup>rd</sup> millennium BC.

According to Motwani, Gidwani seems confused about Sindhi's relationship with a Dravidian language by saying "Sindhi is proto-Dravidian language" (Motwani: 2011:58). Mr. Butt suggests that we get sufficient proofs in support of the opinion that Sindhi is Dravidian language and it can be claimed that Sindhi and Dravidian languages are closely related with each other (Butt: 1998:278).

Siraj Memon favors the opinions that Sindhi is Dravidian Language linked with proto-Dravidian language of Indus Valley civilization (Memon Siraj: 2009:150). I completely support Siraj's opinion about origin of Sindhi Language, because the Indus script was not invented at once. The Indus writing systems might have been developed or evolved gradually and got climax from 2600 BCE to 1900 BCE. Due to influence and adaptation a lot of stock of Indo-Aryan languages in later periods, Sindhi language has been connected to Indo-Aryan languages. My favor to Siraj ul Haq Memon is not emotional but it has been conversed with references in next pages.

Probably, due to closest relationship between Sindhi language

and Sanskrit, most of pro-Sanskrit historians have supported the statement that Sindhi is Indo-Aryan language. Lambrick adds that the Sindhi language, accordingly to the accepted scientific classification, belongs to circle of Indo-Aryan vernacular. Like other modern Indian Languages of the Aryan family, Sindhi derives from a Prakrit, that is an early dialect of Sanskrit; but it is distinguished if not unique in its retention of number of characteristic features of this Prakrit which in other existing Indo-Aryan languages are regularly modified. He further includes that the most characteristic features of Sindhi all connect it with Dardic tongues of North West (Lambrick: 1986:222). While defining characteristics of Sindhi language, Lambrick indirectly indicates to a point that Sindhi is typically different from Indo-Aryan languages.

While criticizing, Paniker explains that Siraj Memon, even went further and surmised that the Phoenician script was derived from the Proto-Sindhian of Mohen-Jo-Daro times. Siraj anterior to Sanskrit with the proto-stage of the Sindhi language and held that the other languages of northern India were later off-shoots of Sindhi. E. Trumpp explains that "Sindhi is a pure Sanskritic language, more free from foreign elements than any of the North Indian vernaculars dialects (Panikar: 1997:490). Repeating the same discussion Emeneau and Fergusson have also written about Siraj's hypothesis that entomologizing "Phoenician" as pani; or ponir mentioned in Rig-Veda and then correlating it with Sindhi vaniyo, Sanskrit vanik trader, it has been claimed that they belonged to the Sindhi stock. On the basis of Hunter's Script of Harappa and Mohen-Jo-Daro; Siraj concludes that the Phoenician script is derived from Proto -Sindhian of Mohen-Jo-Daro times. Under the spell of language chauvinism, Siraj

and Rupchaudani, very much biased to claim the heritage of the Indus Valley civilization, have identified the supposed Pre-Indo-Aryan stage anterior Sanskrit with the proto-stage of the Sindhi language and hold that the other languages of Northern India are later off-shoots of Sindhi (Emeneau: 2016:218). Concerning Siraj's theory of Pani, I too believe that Panis were Sindhis. Winters is too of the opinion that Proto-Dravidians were ancestors of Dravidians of Indus Valley civilization (Winters: 2012:2020). Winters's estimation justifies the suggestion that Aryan has invaded and distorted the Indus Valley civilisation. In result of the disturbance by Aryans the links of Sindhi language between Dravidians and proto-Dravidians might have been disconnected.

As for Panis or Paniyas, except Siraj Memon and Taj Sahrai, all other historians seem puzzled. No one is clear that who were Panis or Paniyas of Rig-Veda? Even, it is not evidently mentioned in Rig-Veda. According to Allana, there were three ancient races that lived in Sindh. They were: Momed, Takiya and Paniyas. Momeds are Med or Meha In other words Muhanas. The Takiya probably left Sindh during the 6th or 7th century AD, It is not known who they were? There is another interpretation. In Rig-Veda, Pani is mentioned as tribe. Rig-Vedic Pani and today's Finn perhaps are same. It is also, I venture, Pani can be linked with Banya (a Shopkeeper) changed as Bani, Banya and then Vanaya (Allana: 2002:16, 17). Taj sahraai with references of hymns in Rig-Veda, concludes that Panis or Panyas were the ancestors of Phoenicians and they were traders (Sahrai: 2012:247). Furthermore, he depicts that Med (Momeds) were Sindhi and belonged to Sindhi Muhanas of the Lake Manchhar. Later



Med shifted to other neighboring areas (Sahrai: 2012:26). Probably, they left the Lake Manchhar to Makran at present the area is called 'Mand' in Balochistan, Pakistan. Kumar includes information about Panis that according to tradition their (Aryan's) cows were stolen by the Panis, however, the original text never speaks about the stolen cattle rather the demand of Aryans is a directly blunt one. This is clearly seen that the Rig Vedic people plundered the Indus people. This booty was later on justified as taxation when the Panis were bound to pay blunt tax to the vigorous Rig Vedic Aryans who consequently treated the former as the Vaishya (lower) class that was ruled over by them. In return they got protection, and law and order was maintained just to continue the process of taxation by the ruling class. The protection of the wealth of Vaishyas was just for the reason of continuity of the pressure of the ruling class upon the Vaishyas (earlier Panis) to pay tax. This was the process of state formation in Indus region and Aryavarta.

The lineage society that was first nomad, by its valor became victor over the peasants i.e. the native agriculturalists who were settled and lived peacefully with mutual co-operation in Indus valley but facing these nomads their peace-loving social spirit was disturbed. They had to fight with the war loving aliens whose aftermath was their slavery." The Panis i.e. Indus traders became instruments to satisfy material needs of the Vedic victors. The migrating tribal people became ruling class, who ruled the settled agriculturalists now treated as the Shudra" (Kumar: 2000: 15, 16). The above statement of Kumar shows that Aryans violently imposed their laws and rules to control and degrade the people of Indus Valley. It also appears that Indus Valley was the land of Panis and they were

agriculturist and traders of their prosperous mother country. Aryans had occupied their land and imposed their laws over them. Hence they became upset and their literature disappeared.

Shendge gives details from Jain records. The Jain tradition is preserved *pania* meaning an article fit for sale or trade. *Paniya-bhumi* (land of Panis) is described as a non-Aryan land where Mahavtra had spent four months. In Pali, *vanibbaka*, wayfarer, traveling merchant, *vanijj* (trade), trading, *vanija*, a merchant or trader are recorded." *Ardhamagadhi* preserves *vani* or *vania* meaning banta, merchant; *vinijj* or *vanijja*, trade, traffic; *vania* or *vaniaya*, banta or merchant (Shendge: 2003). Swami is of the same opinion that they (Paniyas) were by profession traders (Swami: 1982:45). Adding further, Shendge says: on the whole the tradition seems to be persistent about the mercantile associations of *pani* and *vanij*, though *vpani* might be a back-formation from *pani*. *Rig-Veda* does not give any indication of how the Panis came to acquire the wealth which was the target of jealousy. If the later tradition as recorded in the *Brahmanas* and the *Mahabharata* is taken to be the basis, *pani* may literally mean a trader or a merchant who did his business carefully to the extent of being called niggardly bargainer and also ran a risk for more earning ((Shendge: 2003).

Mostly, historians have mentioned that Sindhi language is Sanskritic language. Unquestionably, Sanskrit is the oldest language but, it can be said that the Sindhi language had no relation with Vedic Sanskrit. I am of the opinion that Sanskrit has no tribe or nation. It was tongue of elite class

and used to speak in courts or by courtiers of ruling class. Being language of elite or ruling class every one was able to speak and understand like today's Hindi and Urdu languages. Thus, Indian and European languages got influence. On other hand, Sindhi Language remained language of a tribe or nation. Possibly, Panis language was earliest Sindhi whose written record might have been destroyed. Sanskrit was written in different other scripts descended from Brahmi script. Inscriptions of Sanskrit language found from all other areas (of India) were written in Brahmi script (Malik: 2008: 16). The history is silent about written records of Sanskrit in Vedic period like Sindhi language. Numerous words of archaic Sindhi language are included in the earliest grammar of Sanskrit by Panini (Pani) which words are prevalent in today's Sindhi language yet. Genetically, perhaps Panini's relation was with Panis of Rig-Veda (Bhate: 2002: 4). Some historians mention him as the son of Pani (Varghese: 2008:116). History reveals. Panis with whom, the Devas were at constant war with the business community of Vedic period. Panis must have been brown people of India (Indus) (Singhal, Gupta: 2003:3). Probably, Panini's actual language was Sindhi but he preferred for writing grammar of Sanskrit as high ranked people's language.

The Astadhyayi of Panini (Pani) contains such compound words as lipikara (Lipikar) or libikara (derived from Lipi means alphabet) which evidently means a writer. The date of Panini is not fixed but some scholars want to place it in the eighth century BCE generally some fix it in 4th century BCE. Epics contain archaic expressions (of Sindhi language), such as likh (write), lekha (lekh means Wright-up), lekhaka

(Lekhak means writer) likhana (Likhanu means to write). The epic period in South Asia, especially in India is roughly counted from 1000 BCE to 600 BCE (Jayapalan: 2008:18). Sindh and Indus river are mentioned in both epics, ‘Ramayana’ and ‘Mahabharata’ (Harjani: 2018). In the 4th century BCE Buddhist canons were composed in which Lekha (lekh means Wright-up) and lakhkaka (Lekhak means writer) are included in the Bhikkhu pacittiya 2, ii and the Bhikkhuni pacttiya 49 ii (Shastri: 1987: 5-6) which are common in Sindhi language. Above all words might have in Sanskrit but these are also in stocks of Sindhi language until now. Anashnath (Shreyanasanatha), the eleventh Jain Tirthankara was Sindhi. He died in Bengal. Jain Dhashiyachins (8th century) speaks, Sindhis as “elegant, with lovely, soft and slow giant, they are fond of songs, music and dance. They feel affection for their country (Harjani: 2018). Jina has also mentioned that Jain scholars believe that the eleventh Jain Tirthankar was from Sindhi state and called Anasnath (Jina: 2007: 36). Furthermore, Panini has used many words of Sindhi, for example ‘utra’ which is Sindhi word uter (north), he has used word ‘Viyakrana’ for grammar and word smriti (memory) which are also included in Sindhi language. He has given a lot of knowledge about Sindh, Kutch, Texilla and Swat. Panini was born at Lahur, an area of Swabi (Varghese: 2008:4) now in KPK province of Pakistan which was northern part of Indus valley civilisation.

Certainly, the similar words in Sanskrit and Sindhi language point to close relationship between both the languages. Comparing similarity of words between Sindhi language and Sanskrit, Jain and Cardona want to show Sindhi language as Indo-Aryan language. They have written that Sanskrit word

‘putrah’ Sindhi ‘Putu’ (son), Sanskrit ‘drigha’, Sindhi ‘drigho’ (long), Sanskrit ‘deravah’ Sindhi ‘deru’ (brother-in-law), Sanskrit ‘janah’ Sindhi ‘jano’ (one person) Sanskrit ‘agra’, Sindhi ‘agu’ (before) suggest that Sindhi is Indo-Aryan language and derived from ‘Varacada’ (Varachada). All new Indo Aryan (including Sindhi) languages could be traced directly from early ‘primary’ Prakrit spoken during Vedic period. An ancient variant of pre-Vedic period spoken by the people of lower Indus valley probably continued to evolve, acquiring the form of old Sindhi during the phase of ‘secondary’ Prakrit (Jain, Cardona: 2007). Such relationship allows us to say that probably Sindhi was contemporary language to Sanskrit language from Vedic period (primary Prakrit) to secondary Prakrit period of languages. It can be presumed that Sanskrit and Sindhi language were developed parallel to each other from the earliest period after dominance of Aryans.

The words of other language used in Rig-Veda have been called loaned words by scholars. The loaned words included in Rig-Veda, Pipru (Pipal), raja (King), (Singh: 2008:187), phala (fruit and also pharu for child ), Khara (Kharu), Kiri (abstention), kirir (kind of tree) Kul or kula (whole or complete), Kunaru (lame in arm and also a pot for water as well), kano plural kana (blind in one eye), kuṇḍa or koonda singular Koondo (Pot), nala or nalu or naru (reed or pipe), Mayur ( Morre, peacock), Danda, singular Dando (stick), bila or biru (hole, cave), katu (Kato ) now Khato in Sindhi (bitter or sour), bala (balu, baru, force) (Southworth: 2004:69), mrg (now mirgh, deer) and nag, now nangu means snake (FBJK: 1979: xxi) are also prevalent in Sindhi language up till now which help us to believe that these loaned words are of Sindhi

language and it existed in Vedic period parallel to Sanskrit. The above loaned words included in Sanskrit or Rig-Veda, surely belong to Sindhi language. If it is incorrect then question arises that from which language the loaned words had been loaned and were used in Rig-Veda? Definitely, these loaned words belong to Dravidian language, especially of Sindhi language. And it is clue to consider Sindhi language as Dravidian language. The loaned words of Sindhi language in Rig-Veda confirm roots of Sindhi language in Vedic era.

On other hand, the word “andho” of Sindhi language means blind which is included with same meaning in “The American heritage dictionary of Indo European roots” (Watkins: 2000: 04). This dictionary was originally published in 1985. This indicates that Sindhi language was not only one of the main languages of earliest India or Indus Valley but it widespread in Europe like Sanskrit and influenced European languages as well. There maybe much stock of Sindhi language in Indian and European languages. Probably, due to its stock in Indo-European and Indo-Aryan languages Sindhi Language has been considered as Indo-Aryan language. However, we must have to go through the analytic and linguistic study of Sindhi language comparing to Sanskrit, other Dravidian and European languages for gaining similarity and Dravidian linguistic and grammatical features and resemblance including vowels, consonants and pronunciations. Probably, we maybe able to recognize Sindhi language as Dravidian language and connect Sindhi language to Indus script with comparative study. Possibly, we may become successful to connect Sindhi language with Indus Script. Then possibly, Indus script will itself speak about its language, mystery and marvelous Indus valley civilization

(Kunbhar: 2017:1) with its perspectives.

## References

1. Winters, Clyde, November 2012, Dravidian is the language of the Indus writing, Current Science Journal, volume 103
2. Shidai Maulai, 2008: Janatul Sindh, Sindhica Academy Karachi
3. Narasimhan V. K, 1958, The languages of India: a kaleidoscopic survey, India Directories & Publications Private Ltd Original from the University of California
4. Talpur Parveen, 1995, Evidence of geometry in Indus Valley civilization, 2500-1500 B.C.: principles of seal designs and signs, Institute of Sindhology, University of Sindh
5. Anand Har, , 2002, Sindh: land of hope and glory,, Har-Anand Publications
6. Harjani Dayal N, DADUZEN aka, 2018, Sindhi Roots & Rituals - Part 1, Notion Press
7. Emeneau Murray B , Fergusson Charles A, 2016, Linguistics in South Asia, Walter de Gruyter GmbH & Co KG, ISBN: 3110819503, 9783110819502
8. Minahan James B, 2012, Ethnic Groups of South Asia and the Pacific: An Encyclopedia: An Encyclopedia, ABC-CLIO, ISBN: 1598846604, 9781598846607
9. Paniker K. Ayyappa, 1997, Medieval Indian Literature: Surveys and selections, Sahitya Akademi, ISBN: 8126003650, 9788126003655
10. Chandra Anjana Motiha, 2008, India Condensed: 5,000 Years of History & Culture, Marshall Cavendish International Asia Pte Ltd,
11. Motwani Jagat K, 2011, None but India (Bharat) the Cradle of Aryans, Sanskrit, Vedas, & Swastika: Aryan Invasion of India' and the Family of Language's-Examined and Rebutted, iUniverse
12. Butt Allah Rakhio, 1998, Papers on Sindhi Language & Linguistics, Institute of Sindhology, University of Sindh
13. Memon Siraj-ul-Haq, 2009, Sindhi Language, Sindhi Language Authority, Hyderabad Sindh
14. Lambick H.T, 1986, Sindh: A general introduction volume 1, Sindhi Adabi Board, Jamshoro
15. Paniker K. Ayyappa, 1997, Medieval Indian Literature: Surveys and

- selections, Sahitya Akademi, ISBN: 8126003650, 9788126003655
16. Winters, Clyde, November 2012, Dravidian is the language of the Indus writing, Current Science volume 103
  17. Allana Ghulam Ali, 2002, The origin and growth of Sindhi language, Institute of Sindhology Jamshoro
  18. Sahrai Taj, 2012, Lake Manchar, Culture Department Sindh
  19. Kumar Sushant, 2000, Tribal Fusion and Social Evolution, Strategic Book Publishing, ISBN: 1606930354, 9781606930359
  20. Shendge Malati J, 2003, The Civilized Demons: The Harappans in Rigveda, Abhinav Publications
  21. Swami Gaṅgeśvarānanda, 1982, Vedas, a Way of Life from Yadnya, Matoshri Rampyaribai Sarda Satkarya Nidhi, the University of Virginia
  22. Malik Dr Malti, 2008, Diamond Historical Atlas, Saraswati House Pvt Ltd, ISBN: 8173354995, 9788173354991
  23. Bhate Saroja, 2002, Panini, Sahitya Akademi India
  24. Singhal K. C. Gupta Roshan, 2003 The Ancient History of India, Vedic Period: A New Interpretation Atlantic Publishers & Dist, ISBN 8126902868, 9788126902866
  25. Jayapalan N. 2008, Economic History of India, Atlantic Publishers & Distributors
  26. Harijani N Dayal, 2018, Sindhi roots & rituals- Par 1 Nation press, 1642492892, 9781642492897
  27. Shastri Bhattacharyya Gaurinath, Sastri Gauntha, 1987, A Concise History of Classical Sanskrit Literature Motilal Banarsidass Publication
  28. Jina Prem Singh, 2007, Tourism and Buddhist Monasteries of Ladakh Himalaya. Kalpaz Publications, SBN8: 178355183, 9788178355184
  29. Varghese Alexander P, 2008, India: History, Religion, Vision and Contribution to the World, Volume 1 Atlantic Publishers & Distributors
  30. Jain Danesh. Cardona George, , 2007, The Indo-Aryan Languages, Routledge, ISBN: 1135797102, 9781135797102
  31. Singh Upinder, 2008. A History of Ancient and Early Medieval India: From the Stone Age to the 12th Century, Pearson Education India
  32. FBJK, 1997. Sammlung, Rodopi, ISBN9042002352, 9789042002357
  33. Southworth Franklin, 2004, Linguistic Archaeology of South Asia. Routledge, ISBN1: 134317778, 9781134317776



## CHAPTER 4

### INDUS SEAL SCRIPT IN STONES

Sindh is one of the most ancient lands of the world and the archaeological evidences have attested that it has been remaining civilized since earliest ages. The Indus valley civilization is recognized in whole the world as one of the earliest cradles of civilizations. The Indus-Saraswati traditions of writing system culminating in Indus script have been traced back to about 7000 BC. The evidence has been explored from Mehrgarh (Kok: 1993:375). Three stages of development of Indus civilization have been described. First was about 7000–4300 BCE, second about 4300–3200 BCE and third about 3200–2600 BCE. While its magnificent urban life in which writing system was developed about 2600–1900 BCE (Parpola: 2005:29). Kenoyer writes, the Indus Script was invented around 2600 BCE which reflects the fundamental changes in social, political and ritual organization that accompanied the formation and consolidation of cities (Kenoyer: 1997:69). Parpola also holds that Indus script was invented in 2500 BCE (Parpola, Dani: 1981:118). David indicates to tradition of inscribing on rocks in very old time. The phenomenon of pteroglyphs combined with inscriptions indicates that the tradition of executing rock carving was already in use when nomadic tribes who lived at the periphery of complex agriculture societies pushed forward into the Indus Valley (David: 2001:771). Later, the tradition

of writing system might have been continued, especially in the form of inscriptions, particularly on rocks and pottery from the Vedic period to medieval period. Some samples of inscriptions have also been discovered, inscribed on rocks and ancient bricks from ancient archaeological sites of Sindh, Pakistan.

The symbols of the Indus seals are inscribed at a large scale in the rock art of Sindh combined with depictions of animals and other social and religious representations. Several symbols have become too dim due to rains, climatic change and other natural disasters. Lots of symbols of Indus seal script are not inscribed accurately in rock art of Sindh, comparing to symbols inscribed on Indus seals. According to my point of view there may be two reasons. First, the inscribing symbol on rock was more difficult than on clay material or such other objects. Secondly, after the collapse of Indus Civilization, Indus Script might have been continued but perhaps due to gap the later engraver might have engraved some symbols according to his memory. Therefore, some inaccuracies seem to be appeared in the form of Indus seal symbols into stones. Thus, it has been considered as variant of Indus script.

The Indus seal signs inscribed here in stones in rock art of Sindh can be measured as an evidence of linkage of urban society with its remote areas in Sindh during the period of Indus valley civilization. Probably, Indus Script or writing system of Indus valley civilization was prevalent herein towns, villages and distant areas of Sindh during its survival. The historians have declared that more than thousand settlements of Indus civilization have been discovered over an area of some 1.25 million square kilometers, longer than

today's Pakistan or the Egyptian and Mesopotamian empires of the third millennium BC (Parpola: 1994:6). Most examples (around 3,700) of Indus writing come from the excavations of Mohen-Jo-Daro and Harappa but some 60 different sites throughout the Indus Valley have contributed one or more objects with the script (Kenoyer: 1997:70). According to some research scholars, the Indus valley civilization (2600 to 1900 BCE) left behind its undeciphered script on several small, inscribed objects (Yadav: 2013:67).

The majority of historians have linked Brahmi with Indus script and its language with earlier Vedic Sanskrit. The language of Indus script is an early Vedic Sanskrit which we may call Gandharic (Richter: 1997: 8). But the history reveals that Aryans are the authors of Rig-Veda and its language is early Sanskrit. The Vedic culture flourished in the subcontinent in between 1900 to 800 BCE. Vedas have been passed from generation to generation by oral traditions and Scholars differ about the age of composition of Rig-Veda (Sardar: 2007: 52). Here question arises that if Rig-Veda was passed orally to generations then how can we link its language with Indus script or its language with Indus script? There is a gap of centuries between the composition of Rig-Veda and collapse of Indus valley civilization and even there is big gap between period of Rig-Veda and historical record till 4th century BCE. Some scholars have obviously determined that Rig-Veda, the oldest of four, was composed sometime between 1700 to 1100 BCE, codified about 600 BCE and was finally committed to writing in 300 BCE. (Slawitt: 2015:5). It has been explained that the dating of Rig-Veda has been and likely to remain a matter of contention and reconsideration because as yet little has been uncovered

in the material record or in the hymns themselves that allow us to date the period of Rig-Veda hymns (Jamison: 2014:3-5). Ninan's opinion just like supports Slawit's and Jamison's by saying that the bibliographical evidences indicate that the Vedas are written in the Grantha and Nagari scripts and according to tradition Veda Vyasa, a Dravidian, compiled and wrote the Vedas. The Grantha script belongs to the southern group of scripts and Veda Vyasa being Dravidian would certainly have used it. Since the earliest evidence for Grantha is only in the 5<sup>th</sup> century AD, the Vedas were written rather late (Ninan: 2018:199). Consequently, compilation and writing of rig-Veda by a Dravidian in other scripts, it can be supposed that probably having no script of its own; the Vedic Sanskrit might not have been connected with early Vedic Sindhi language and Indus script. Perhaps, a Dravidian might have given preference to Sanskrit because Sanskrit was language of elites. And being elite's language Sanskrit might have influenced Sindhi language as well. Meanwhile, the initial portions of the Persian version include the early history of Sindh prior to Sindhi's connection with Mahabharata heroes (Panikar: 1997:491). The other accounts inform that during the early period of Sindhi literature or even one or two centuries prior to it, the study of Sanskrit literature flourished in Sindh (Datta: 1988:1710).

Some scholars take Indus script to be of Dravidian origin while others believe that it was imported from Sumeria or Egypt. Probably, Indus script has roots in Indo-Aryan languages but as for Sanskrit is concerned, the earliest preserved records of Sanskrit language are in other scripts derived from Brahmi while written records in Brahmi and in Kharosthi date back to 3rd century BCE, strange as it may

seem, Sanskrit Language has no script of its own (Benerji: 1989:672). No record has been explored which may prove relationship between Sanskrit and Indus script. Ninan has argued that Buddha was advised to translate his teachings in to the learned man's (Elite's) tongue (language) the "Chandasa". There is no mention of Sanskrit. Buddha refused by preferring the Prakrit. There is not even single reference in any contemporary Buddhist texts to the word Sanskrit. The word Sanskrit occurs for the first time as referring to a language in written record of Ramayana. It is noted that the extant version (in record) of Ramayana (of the epic period) dates only to the centuries AD (Ninan: 2008: 94). In present days Devanagari is considered as the main script for Sanskrit but Brahmi the most ancient script of India served as a national script for a long ( Datta: 1987:143).

Renowned historians have also refused that the culture recited in the Rig-Vedic hymns is quite dissimilar from the Indus Civilization (Parpola: 2005:46). About the relationship between Indus script and Brahmi or Karoshthi, Kenoyer says when they first appeared; these newly invented scripts represented fully developed writing systems with no direct connection to the earlier Indus script (Kenoyer: 1997:78). About Dravidian language, it is mentioned that the Indus Valley writing is not a multilingual system of writing. The writing indicates that this population was literate and spoke a Dravidian language. The study also indicates that the Indus Valley writing was not used to write an Indo-Aryan language, because the Aryans did not arrive in India until after 1600 BC (Winters: 2012:2019). Kenoyer's assessment can be considered as worth able that the traces of Dravidian words are still found in the southern Indus Valley in the form of

river names, (Sindhu or Sindhi?) and many Dravidian loan words are found in ancient Sanskrit, the Indo-Aryan languages of Rig-Veda. After the end of Indus cities, Indo-Aryan languages must have spread throughout the regions once dominated by the Indus Dravidian Language (Kenoyer: 1997:78). However, In this regard, if there was a possibility of minor link between Vedic Sanskrit and Indus script, then up till now Indus script must have been easily deciphered.

Majority of the opinions of scholars reveal that the Indus script was written from right to left and in some instances it is noted that Indus script was written from left to right. I think, while referring this, Kenoyer is also confused that first line proceeds from right to left and the next line reads left to right (Kenoyer: 1997:72). No one has become able to decipher the Indus Script then on what bases it can be said that both the right and left readings were prevalent in Indus writing system Ghosh is also of opinion that Indus script writing occurs on a variety of objects found at the site of Indus civilization, the script consisting of individual signs and their variant was in use almost throughout the area of content and during the period of the existence of civilization as an evident from the discovery of objects containing writing script from many sites located over wide area of its spread. The largest numbers of inscribed objects are from Mohen-Jo-Daro. It is generally agreed that direction of the script is right to left; this has also been conclusively demonstrated by scholars. Some of the inscriptions suggest a left-to-right direction (Ghosh: 1990: 360,361). It has been too supposed that maybe the direction of Indus writing system was from upward to downward or from downward to upward. Because, when we think over the

components of compound Indus symbols they are connected either from upward to downward or from downward to upward. To me, these all are only suppositions.

As for the time period, and link of Sindhi Language with Indus Scripts, it has been already suggested that comparative study of Sindhi language with other languages and loaned words in ancient literatures may connect Sindhi Language with early Vedic period including Indus script. The sites where the Indus script signs etched in stone have been explored are approximately located at a distance 200 kilometers from MohenJo-Daro. In the light of inscriptions of Indus seal script and its variant inscribed on rocks herein rock art of Sindh close to Mohen-Jo-Daro, an opinion can be made that probably Indus seal script might have survived unconnectedly from early Sanskrit in the Vedic period and almost certainly, the Indus seal script might have continued up to 5th or 4th century BC (Frawley: 1993:255) in the form of a variant Indus script. Here in the mountain region of Johi, District Dadu the Indus seals can be explored along the routes which led to western countries in past.

### **The inverse signs of Indus script in stone**

Many symbols of Indus seal script together with variant Indus script are inscribed inversely comparing to signs found on Indus seals. Probably, during the carving process the engraver might have Indus seals before him on which inverse signs were carved. As a result, inscriber engraved signs inversely on rock panels. Because, the script stuck on Indus seals might have been seen inverse. It is also believed that such were actual forms of symbols in ancient writing system

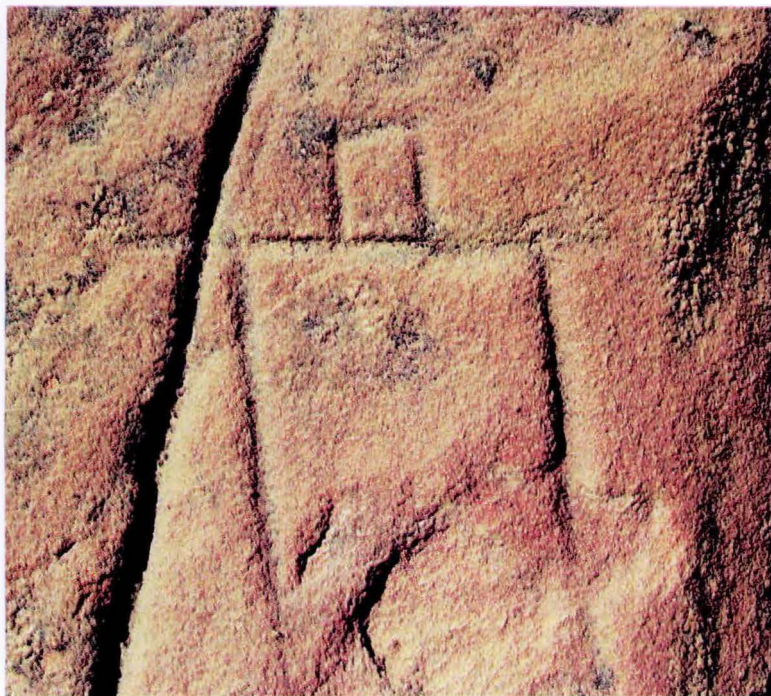
of Indus Valley Civilization. Many depictions of same symbols of Indus script and animals inscribed on Indus seals have also been discovered in which animals and signs have obverse or inverse directions. However, I am of the opinion that conceivably usage of obverse and inverse characters was prevalent in writing system of Indus Valley Civilization.

## References

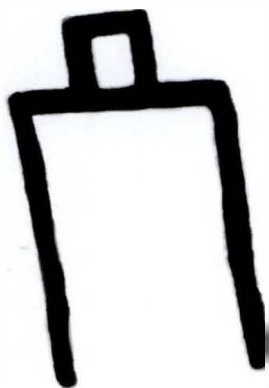
1. Kok C Subhash, 24 may 1993, Evolution of early writings in India, Indian journal of history of science
2. Parpola Asko 2005, Study of the Indus Script1, Paper read at the 50th ICES Tokyo Session on 19 May 2005 in Tokyo
3. Parpola Asko, Dani A.H, 1981, Indus Civilization New Perspective, Qaid-eAzam University Islamabad
4. Kenoyer Jonathan Mark, 1997, Ancient Cities of The Indus Valley Civilization, American Institute of Pakistan Studies Oxford University Press
5. Parpola Asko, 1994, Deciphering the Indus script, Cambridge University Press
6. David S. Whitley, 2001 Handbook of Rock art research, Rowman and Littlefield
7. Yadav Nisha (September 2013): Sensitivity of Indus Script to Site and Type of Object, SCRIPTA, volume: 5 67-103
8. Richter-Ushanas Egbert., 1997 The Indus Script and the R̥g-Veda Motilal Banarsidass Publ ISBN8120814053, 9788120814059
9. Sardar, B., (2012). Rock art in the Swat Valley, Pakistan. Ancient Asia. Vol.3
10. Slavitt David R. 20015, The Rig-Veda, Anaphora Literary Press, Georgia
11. Jamison Stephanie W. 2014 the Rig-Veda: The Earliest Religious Poetry of India, Oxford University Press
12. Paniker K Ayyappa, 1997, Medieval Indian Literature: Surveys and selections, Sahitya Akademi, India
13. Datta Amaresh. 1988, Encyclopedia of Indian Literature: Devraj to Jyoti, Volume 2, Sahitya Akademi India



14. Benerji Sures Chandra, 1989, A companion to Sanskrit Language, Motilal Banarsidass publication India
  15. Ninan M.M, 2008, The Development of Hinduism, Madathil Mammen Ninan, ISBN: 1438228201, 9781438228204
  16. Datta Amresh, 1987, Encyclopedia of Indian literature vol.1, Sahitya Akademi India
  17. Winters, Clyde, November 2012, Dravidian is the language of the Indus writing, Current Science volume 103
  18. Ghosh Amalananda, 1990, An Encyclopaedia of Indian Archaeology, BRILL, ISBN: 9004092641, 9789004092648
- Frawley David, 1993, Gods, Sages and Kings: Vedic Secrets of Ancient Civilization, Motilal Banarsidass Publication



Original plate (1) a symbol of Indus seal Script inscribed in stone



Sketch of original plate

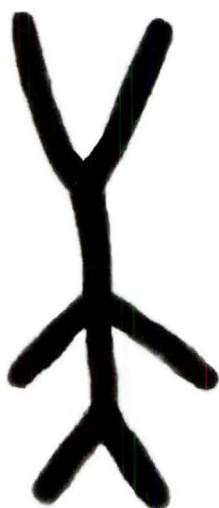


**NFM-Indus Script No: E58-5**

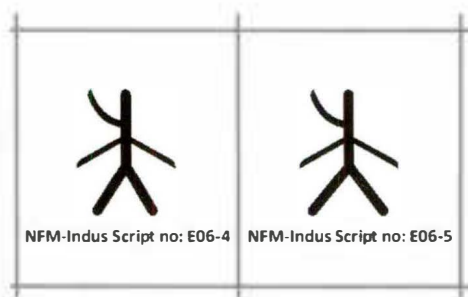
NFM-Indus Script by Culture  
Department of Sindh



Original plate (2), symbol of Indus Seal Script inscribed on rock



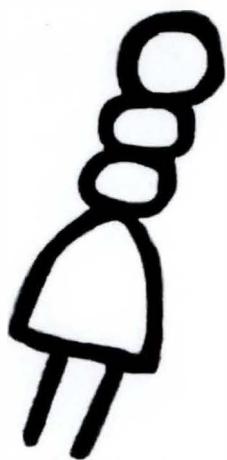
Sketch of original plate



NFM-Indus Script by Culture Dept.  
Sindh



Original Plate (3a) and (3b) symbol of Indus script



Sketch of original plate 3a



Sketch of original plate 3b



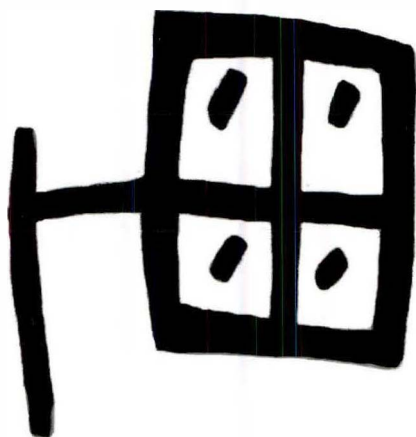
NFM-Indus Script no:E69-E

NFM Indus script no: E69-E

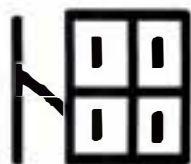




Original plate (4) sign of Indus Seal Script etched in stone



Sketch of plate



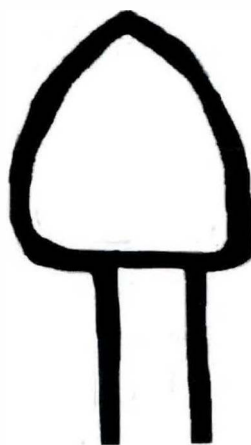
NFM-Indus Script no:E6F -2

NFM-Indus Script by  
Culture Dept. Sindh

*Indus Script in Stones*



Original plate (5) symbol of Indus  
Seal Script etched on rock,



Sketches of original plate (5)



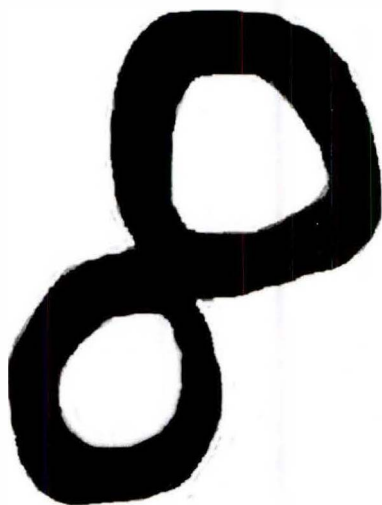
Symbol of Indus script shown in Indus seal



Second Sketch of  
Original Plate (5)



Original plate (6) symbol of Indus Seal Script depicted on rock



Sketch of plate

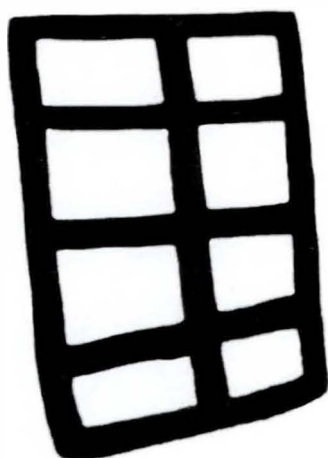


NFM-Indus Script no:E69-E

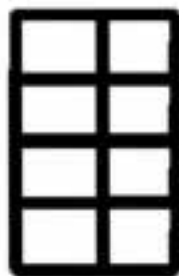
NFM-Indus Script Culture  
Dept. Sindh



Original plate (7) symbol of Indus Seal Script engraved on rock



Sketch of plate



**NFM-Indus Script no: E52-0**

NFM-Indus Script by Culture  
Dept. Sindh





Original plate (8) symbol of Indus Seal Script engraved on stone



Sketch of plate

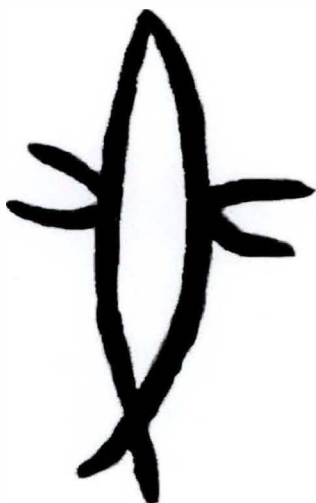


**NFM-Indus Script no: E41-5**

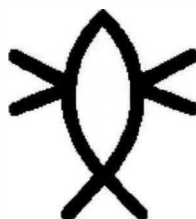
NFM-Indus Script Culture  
Dept. Sindh



Original plate (9) symbol of Indus Script in stone



Sketch of plate

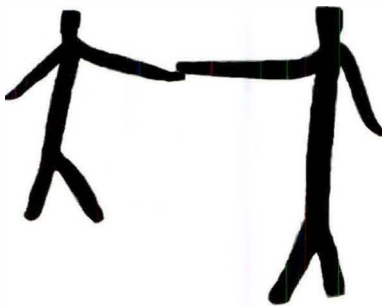


**NFM-Indus Script no:E13-1**

NFM-Indus Script by Culture  
Dept. Sindh



Original plate (10) symbol of Indus Script etched in stone



Sketch of plate



NFM-Indus Scriptno: E07-3



NFM-Indus Scriptno: E07-4

NFM-Indus Script by Culture  
Dept. Sindh



Original plate (II ) symbols of Indus Script  
etched in stone



Sketch Indus Script  
Symbol-2 in original  
plate (II)



Sketch Indus Script  
Symbol-3 in original  
plate (II)



Sketch of full plate



NFM-Indus Script no: E09-9



Sketch of Indus Script Symbol-I  
in plate (II)

NFM-Indus Script no: E56-8



NFM-Indus Script no: E56-9



NFM-Indus Script by Culture Dept. Sindh





Original plate (12) symbol of Indus Script engraved on stone



Sketch of plate



NFM-Indus Script no: E30-2

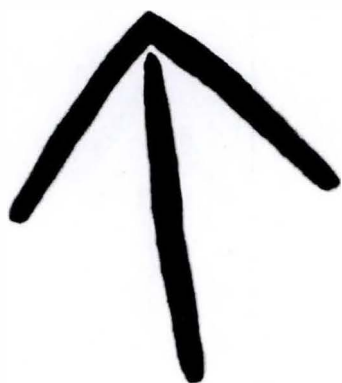


NFM-Indus Script no: E30-3

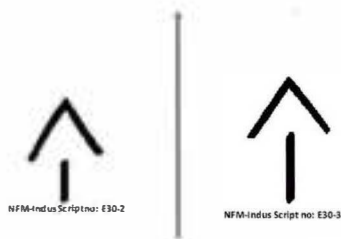
NFM-Indus Script by Culture  
Dept. Sindh



Original plate (13) symbol of Indus Script etched in stone



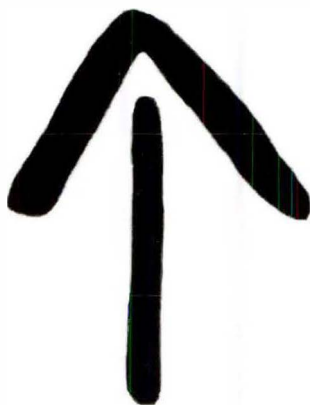
Sketch of plate



NFM-Indus Script by Culture  
Dept. Sindh



Original plate (14) symbol of Indus Script etched in stone



Sketch of plate



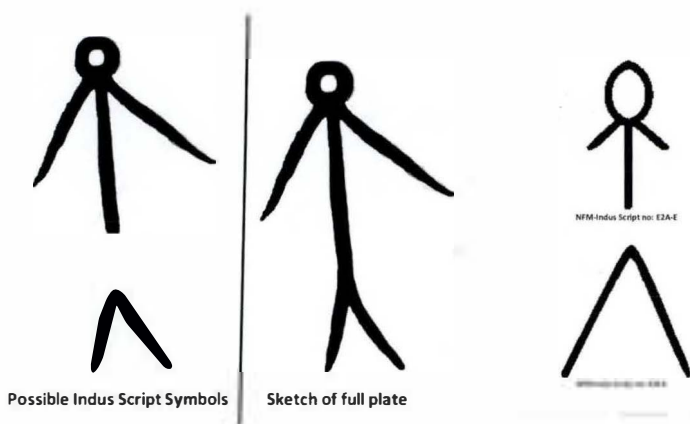
NFM-Indus Script no: E30-3

NFM-Indus Script by Culture  
Dept. Sindhi

*Indus Script in Stones*



Original plate (15) symbol of Indus Script etched in stone



Sketches of plate

NFM-Indus Script by Culture  
Dept. Sindh



## Inverse symbol of Indus seal script



Original plate (16) symbol of Indus Script etched in stone



Sketches of plate



**NFM-Indus Script no: E0A-6**

NFM-Indus Script by Culture  
Dept. Sindh

## CHAPTER 5

### THE VARIANT OF INDUS SCRIPT IN STONE

The term variant Indus script has been used for such script which is some different from Indus seal script and as well as Indus script inscribed in rock art of Sindh. The variant Indus script is inscribed in rock art of Sindh in a large quantity. It resembles only to the Indus script. Although, some characters of early Brahmi Kharosthi and Pali are mixed with it which might have been loaned from Indus script but it is quite dissimilar to these scripts. The variant Indus script does not match by all means with early Brahmi, Kharosthi and other scripts of India. It is already discussed that there is probability that after the fall down or vanishing of Indus valley civilization, Indus script continued in other towns, villages and far-away regions of Indus valley civilization. Discussing gradual disappearance of urban life of Indus civilization the historians are of the opinion that the Indus civilization came into an end around 2600-1900 BCE but some latest and definitely recognized samples of Indus script found near Mumbai, belong to 1800 BCE (Parpola: 2015:22).

It points towards the continuity of Indus script in later periods. The variant Indus script is inscribed close by the Indus seal script on rocks in Khirthar mountains range of Sindh. It also appears that there may have been one or more Early Indus Scripts (Kenoyer: 1997:69) and numerous

writing systems may have been invented by individual spiritual leaders to record myths or by merchants to keep track of their goods (Kenoyer: 1997:70). This opinion clarifies that variant Indus script may be another type of Indus script. Sharma describes that the load bearer sign of Indus script has 57 variants and some authors have deciphered it as name 'Bharat' who was perhaps name of king of Indus valley empire (Sharma: 2000:59). The opinions of scholars support us on the topic of variance in Indus script and invented various forms of Indus script. But it is too difficult to justify the symbols which do not match with Indus seal script symbols. The sites of rock art in Khirthar Range, Sindh, Pakistan which are rich in inscriptions of Indus seal script and variant Indus script are not far from Mohen-Jo-Daro. These are situated towards east-south of the great city of Indus Valley Civilisation. It seems the area was connected with great city of Indus valley civilisation. Probably, trading caravans were used to travel through the trade routes leading from this mountainous region from Indus Civilisation to the cities of Mesopotamia, ancient Egypt and Sumerian civilisation. And trade caravans might have halted here in mountainous area. It is already conversed that many ancient trade routes used to lead from Sindh to western countries in ancient times from this region (Shedai: 2008:48). The engravers might have observed Indus seals and thus they inscribed the signs of Indus seal and variant Indus script in stone.

Probably, from Indus Valley civilisation to Vedic era the Indus script seems to be continued here in this region of Sindh. This variant Indus script is not another form Indus script and variance appeared in later periods then it is

believed that the variant Indus script developed or evolved directly from Indus seal script. As a result, variance appeared during evolution and development. After the end of Indus cities, Indo-Aryan language must have spread throughout the regions one dominated by the Indus-Dravidian language (Kenoyer: 1997: 78). It is also proposed that the Indus script was used in parts of India as late as 500 BCE thus showing its continuity and usage with probably Indo-Aryan languages (Frawley: 1993:255). Winters says that it would appear that they (Dravidians) introduced writing to the Indus Valley. They continued to use this writing on their pottery in South India and later punch-marked coins. This is supported by the discovery of writing in South India dating back to before 600 BC (Winters: 2012:2019). Probably, the Indus script or its variant script continued up to Buddhist period during 4<sup>th</sup> century BCE here in Sindh and afterward it was replaced by the usage of newly evolved Brahmi, Kharosthi and other Indian scripts.

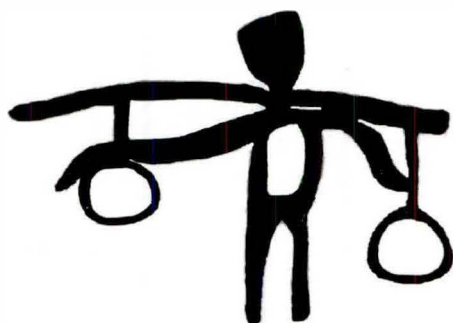
## References

1. Parpola Asko, 2015, The roots of Hinduism, Oxford University Press
2. Kenoyer Jonathan Mark, 1997, Ancient Cities of the Indus Valley Civilization, American Institute of Pakistan Studies Oxford University Press
3. Sharma Deo Prakash, 2000, Indus Script: On Its Way to Decipherment, Bharatiya Kala Prakashan, originally the University of Michigan
4. Shidai Maulai, 2008, Janatul Sindh, Sindhica Academy Karachi, Sindh
5. Winters, Clyde, November 2012, Dravidian is the language of the Indus writing, Current Science volume 103

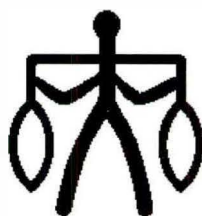
Frawley David, 1993, Gods, Sages and Kings: Vedic Secrets of Ancient Civilization, Motilal Banarsidass Publication



Original Plate (1) symbol of Variant Indus script in stone (load bearer)



Sketch of plate

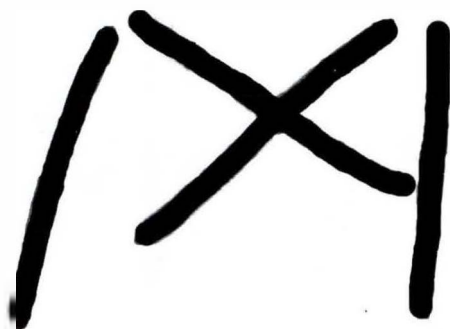


NFM-Indus Script no: E00-8

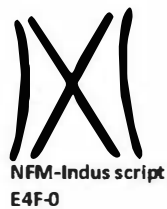
NFM-Indus Script by  
Culture Dept. Sindh



Original Plate (2) symbol of Variant Indus script etched in stone



Sketch of plate

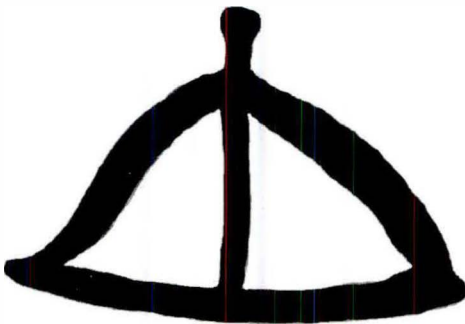


NFM-Indus Script by  
Culture Dept. Sindh

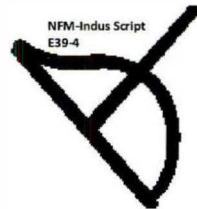




Original Plate (3) symbol of Variant Indus script etched in stone

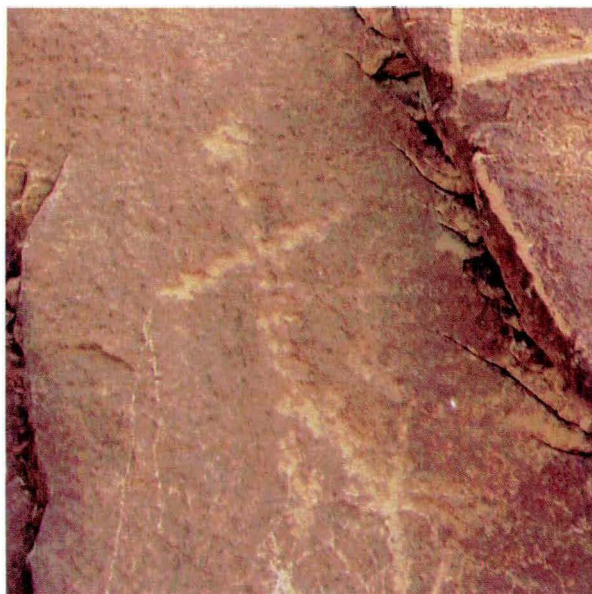


Sketch of plate



NFM-Indus Script by  
Culture Dept. Sindh

*Indus Script in Stones*



Original Plate (4) symbol of Variant Indus script engraved on stone



Sketch of plate



NFM-Indus Script, E07-E

NFM-Indus Script by  
Culture Dept. Sindh





Original Plate (5) symbol of Variant Indus script etched in stone



Sketch of plate



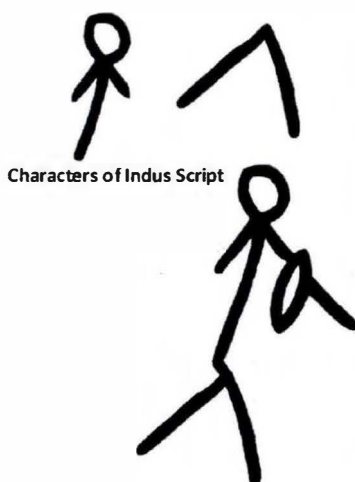
NFM-Indus Script no: E39-9

NFM-Indus Script by  
Culture Dept. Sindh

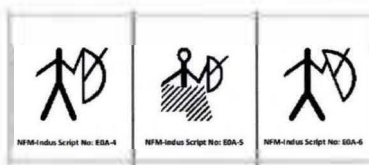
*Indus Script in Stones*



Original Plate (6) symbol of Variant Indus script in stone



Sketches of plate (6)



NFM-Indus Script by  
Culture Dept. Sindh



Original Plate (7) symbols of Variant Indus script in stone



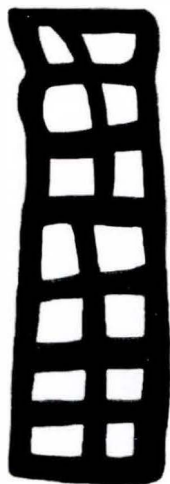
Sketch of plate



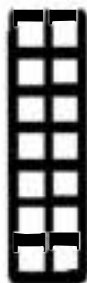
NFM-Indus Script by  
Culture Dept. Sindh



Original Plate (8) symbol of Variant Indus script etched in stone



Sketch of plate



NFM-Indus Script no: ES1-D

NFM-Indus Script by  
Culture Dept. Sindhi





Original Plate (9) symbol of Variant Indus script etched in stone



Sketch of plate

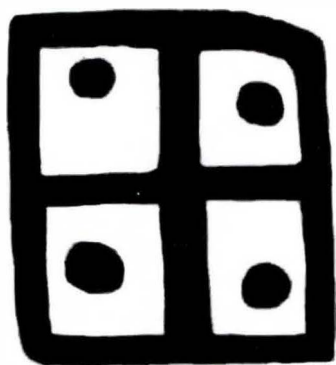


NFM-Indus Script no: E59-C

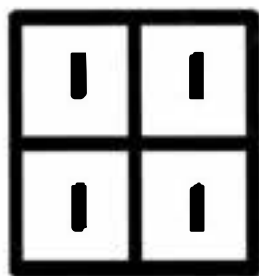
NFM-Indus Script by  
Culture Dept. Sindh



Original Plate (10) symbol of Variant Indus script etched in stone



Sketch of plate



NFM-Indus Script no: E6E-F

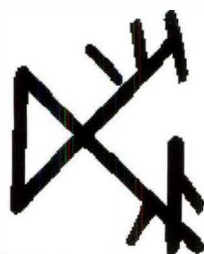
NFM-Indus Script by  
Culture Dept. Sindh



Original Plate (11) symbol of Variant Indus script etched in stone



Sketch of plate

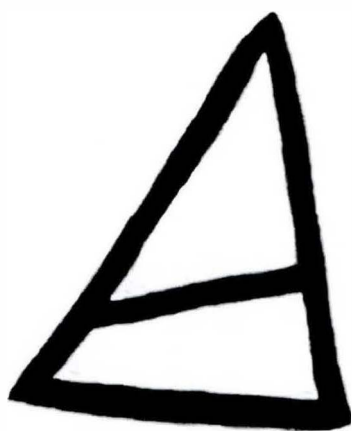


NFM-Indus Script no: E49-9

NFM-Indus Script by  
Culture Dept. Sindh



Original Plate (12) symbol of Variant Indus script in stone



Sketch of plate



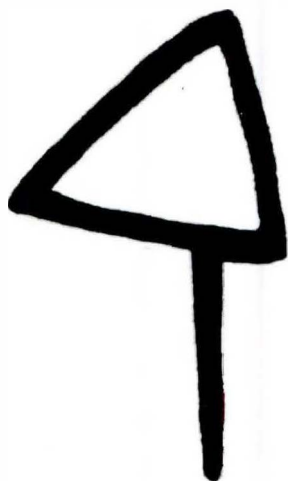
NFM-Indus Script no: E38-D,E

NFM-Indus Script by  
Culture Dept. Sindh

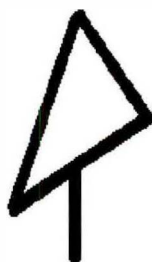




Original Plate (13) symbol of Variant Indus script in stone



Sketch of plate

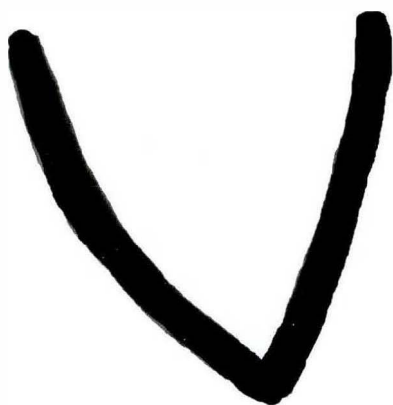


NFM-Indus Script no: E29-A

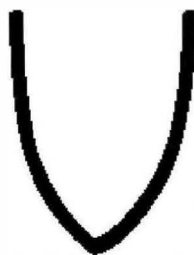
NFM-Indus Script by  
Culture Dept. Sindh



Original Plate (14) symbol of Variant Indus script in stone



Sketch of plate

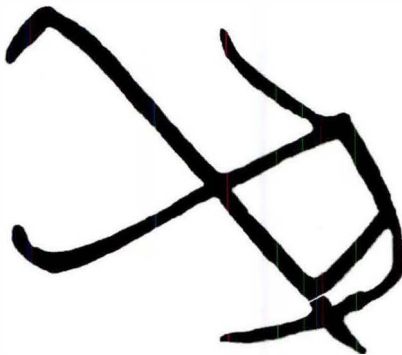


NFM-Indus Script no: ESA-D

NFM-Indus Script by  
Culture Dept. Sindh



Original Plate (15) symbol of Variant Indus script in stone



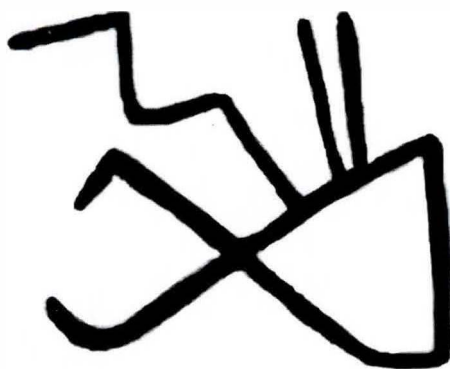
Sketch of plate



NFM-Indus Script by  
Culture Dept. Sindh



Original Plate (16) symbol of Variant Indus script etched in stone



Sketch of plate



NFM-Indus Script no: E48-1



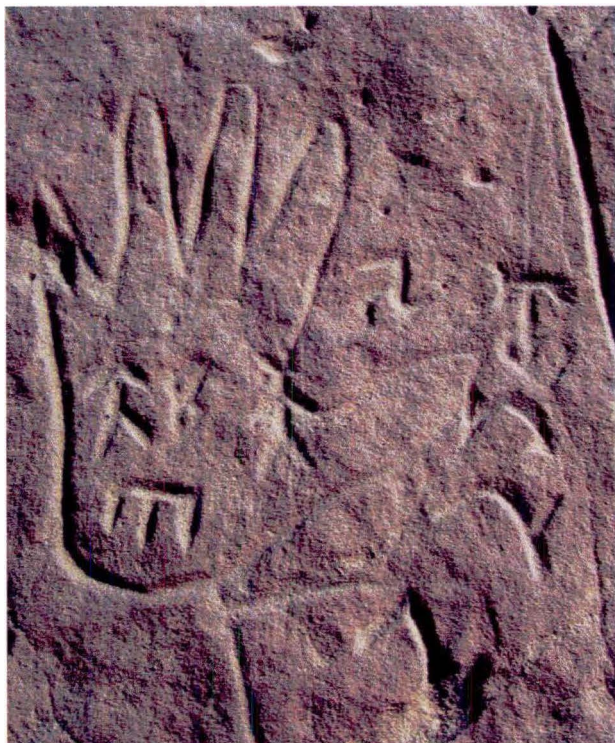
NFM-Indus Script no: E48-2



NFM-Indus Script no: E48-3

NFM-Indus Script by Culture Dept. Sindh





Original Plate (17) symbols of Variant Indus script etched in stone mixed with early Brahmi script



Sketch of plate (17)

The following symbols can be considered  
as symbols of variant Indus Script inscribed on rock



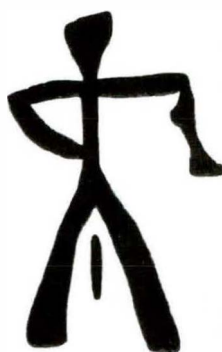
Original Plate (18)



Sketch of plate



Original Plate (18)



Sketch of plate



The two plates of inscriptions possibly reflect over  
ancient writing system in ancient Sindh

## CHAPTER 6

### SANSKRIT IN BRAHMI SCRIPT

Sanskrit is main language among other Indian languages. It has been remaining most important language since Vedic period. The origin of Sanskrit can be accredited to the Vedic society. Vedic Sanskrit is believed to date back to the 2nd millennium BCE, when knowledge was handed down through the generations verbally (Ninan: 2018:199). According to Chandra, Sanskrit occupies a central place in Indian history being the language of the Vedas, the ancient Indian scriptures that laid the foundation of Hinduism in the country belonging to the Indic group of the Indo-European family of languages. Sanskrit first surfaced in India during the Vedic period (1700 BCE-1500 BCE) in the Rig Veda the oldest Vedic scripture. It evolved into classical Sanskrit when it was used as a standard court language in 400 BC. It was also used for religious and learned discourses by the upper classes and nobles and became the medium of Hindu literature (Chandra: 2008:95). Singh writes that between the 4th and 6th centuries, Sanskrit emerged as the premier language of royal inscriptions all over India. Thereafter, it attained the status of a language associated with high culture, religious authority, and political power not only in the subcontinent but also in certain other areas such as Southeast Asia. However, in the post-Gupta period, there was also an important parallel trend towards the evolution of regional languages and scripts. Even



Sanskrit inscriptions show the Influence of local dialects in spelling and words of non-Sanskrit origin. (Singh: 2008:46).

Sanskrit has neither specific tribe nor script. Since centuries, it has been written in Brahmi and in other different scripts descended from Brahmi. At present Sanskrit is written in Devanagari script. Historians have considered as classical Sanskrit gradually gave way to the vernacular dialects known as Prokrit from which other modern languages evolved. Prof. Ninan writes that the spread of Sanskrit in south is first evidenced by the Talagunda stone pillar inscription, dated between 455 and 470 AD, written in late southern Brahmi. Sanskrit then spreads to the south evidenced by the inscriptions in Early Grantha, dating from the 5th to 6th c. AD on copper plates and stone monuments. Further tells that the scriptures or Hinduism are written in Sanskrit and epigraphic evidence clearly shows that they could not have been written before the second century A.D. The Christian thought is seen in the Hindu scriptures and this influence traces back to Christian Gospel preached by the Apostle Thomas first to the Pehlevas (Ninan: 2018:199).

The inscriptions of Sanskrit have been discovered in rock art of Sindh written in Brahmi scripts. Three lines have been explored inscribed in stones. I myself and also care of Dr. Qasid Mallah, archaeology department, Shah Abdul Latif University, Sindh, personally communicated with Michael Witlez, Professor of wale Sanskrit of Harvard University. According to his brief findings these are Sanskrit inscriptions (genitive in-sya) in late Gupta/early Siddham, similar to early Sharada of Kashmir. He estimates that they have been inscribed in round about 700 AD. This dating indicates to the

Brahman dynasty over Sindh around 632 AD to 711 AD. After establishing realm, Chach of Selaj had increased borders of his rule towards north-east up to Kashmir and towards west-north up to borders of Persia (Kufi: 2008:35).

As for interpretations of these inscriptions I have also sent plates of inscription to renowned anthropologist Jonathan Mark Kenoyer who has sent plates to Jason Neelis. The same plates have been sent to Dr Qasid Mallah who has sent to Professor Michael Witlez but the interpretations of Sanskrit inscriptions have not been received from all mentioned scholars.

## References

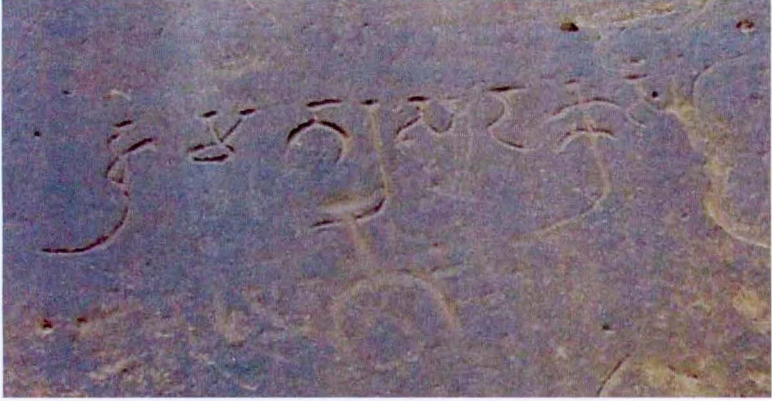
1. Ninan Prof .M.M, 2018, The Acts of the Apostle Thomas, Lulu.com ISBN: 0359081886, 9780359081882
  2. Chandra Anjana Motihar, 2008, India Condensed: 5,000 Years of History & Culture, Marshall Cavendish International Asia Pvt. Ltd, ISBN: 9812619755, 9789812619754
  3. Singh Upinder, 2008 A History of Ancient and Early Medieval India: From the Stone Age to the 12th Century Pearson Education India,
- Kufi Ali, Dr. Baloch, 2008, Chachnamah, Sindhi Adabi Board Jamshoro.



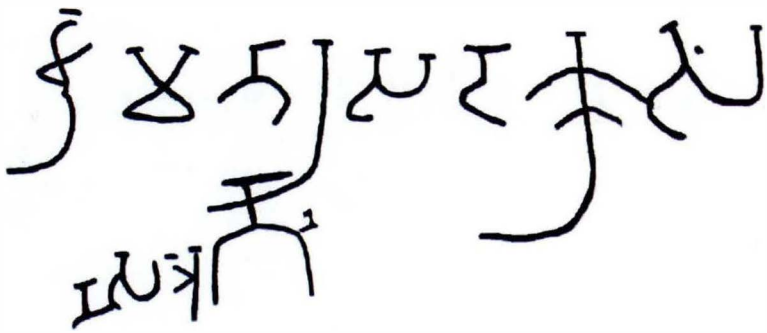
Original plate (1) line of early Sanskrit inscriptions engraved on rock



Sketch of original plate (1)



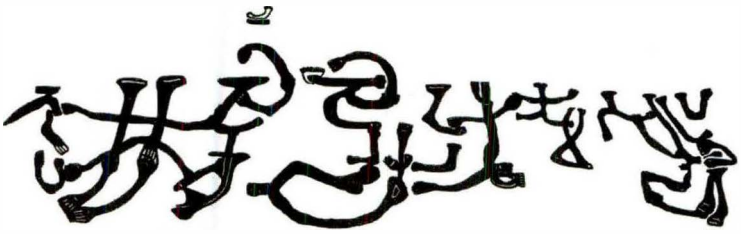
Original plate (2) line of early Sanskrit inscription engraved on rock



Sketch of original plate (2)



Original plate (3) line of early Sanskrit inscriptions engraved on rock



Sketch of original plate (3)

## CHAPTER 7

### CHARACTERS OF BRAHMI SCRIPT

The Brahmi script is considered as an early Indian script. The historians have given descriptions that the origin of Brahmi script is written from left to right while Kharosthi from right to left. The form of Letters in Brahmi and Kharosthi is different. Kharosthi died out in 3rd century CE. The different stages of development of Brahmi script are often labeled on the basis of dynasties e.g. Ashokan Brahmi, Kushana Brahmi and Gupta Brahmi. Early Brahmi (3rd to first century BCE) middle Brahmi (first century BCE to 3rd century CE) and late Brahmi (3rd century CE to 6th century CE). Nagari or Devanagari was standardized by about 1000 CE (Singh: 2008:43).

Some scholars have affirmed that it is also to be noted that the most frequently used signs in Brahmi look so similar to the most frequent Harappan signs (Ganguly:2012:1). Sircar just like confirms that the Brahmi alphabet seems to have been derived from prehistoric Indus valley script of a semi-pictographic and was popular in major part of Bharatavarsha. It is not only the mother of all the alphabets of Sanskrit and Dravidian languages prevalent in various parts of India today, but it is also the origin of many alphabets of South East Asia (Sircar: 2007). Harjani quotes Sir Alexander Cunningham and writes that the ancient Brahmi script was derived from unknown pictographs and script of Mohen Jo daro civilization

and subsequently developed into Devanagari script of Sanskrit. Professor Stephen Langdom and others have also supported this theory about the ancient Indus script. According to Harjani, Pandit Jawaharlal Nehru believes that Devanagari and other scripts of Bharat have arisen from Brahmi inscriptions found all over Bharat. Brahmi is the modern name given to one of the oldest scripts (Harjani: 2018).

The other researchers have refused such hypothesis of scholars that Vedic culture or Vedic Sanskrit language has no link to Indus civilization or Indus script. Even they are of the opinion that Brahmi is not developed from Indus script. In addition, they argued that there was a gap of 700 to 1000 years between the collapse of the Indus civilization and development of Brahmi script. Then how can it be said that Brahmi was developed from Indus script? They hold opinion that the language of Indus inscription is pre-Vedic Sanskrit (Ahmed: 2014:287). The opinion of Mukhtar Ahmed clarifies that Brahmi script was not evolved from Indus script. Thus, he identifies that literature of Sindhi language and Indus script was not on record from 1500 BC to 500 BC. I am of the opinion that after invasion of Aryans from Vedic period to later on Sindhi language remained only language of common people while Sanskrit was language of religious heads and rulers. Perhaps, a record of Sindhi language might have written in Brahmi or other scripts but it might have been vanished by invaders. So, being a second and influenced language, the Links of Sindhi language with Dravidian languages, Indus Valley civilisation and Indus script were disappeared. Dani and Parpola keep quite different estimation that by all means Indus script is undoubtedly a

writing system of Indus Valley civilization. The Indus script was invented around 2500 B.C including all ligatures; it comprises around 400 different signs. The Indus Script does not bear such a close resemblance to any other known script that it could be proved to be genetically related with that script {Dani: 1981:118).

Actually, the two new scripts were invented; Kharosthi in the north-west was based on Aramaic the language of the Achaemenid Persian Empire and was written from right to left; the Brahmi script in peninsular India was written from left to right and is thought to have been derived from a western Semitic script. These newly invented scripts represent fully developed writing system with no direct connection to the earlier Indus script (Kenoyer: 1997: 78). In fact Brahmi is not hereditarily connected with Indus script or Indus writing system but it is believed that when Brahmi script was invented or adopted in 4th century BCE, the Indus seal script or variant form Indus script might have been prevalent. It comes into view that many characters might have been loaned from Indus script or variant Indus script. Probably, many characters of Brahmi script roughly resemble to Indus seal script characters. The comparative study of the characters of both the scripts reveals such resemblance. Through personal communication via e-mail with Michael Witlez Professor of Harvard University by Dr. Qasid Mallah, archaeology department of Shah Abdul Latif University Khairpur Mirs Sindh, it has come to know that Sanskrit inscriptions (genitive in-sya) in late Gupta and early Siddham script, similar to Sharada of Kashmir are inscribed in rock art of Sindh. According to Witlez, these Sanskrit inscriptions written in script descended from Brahmi script, date back to



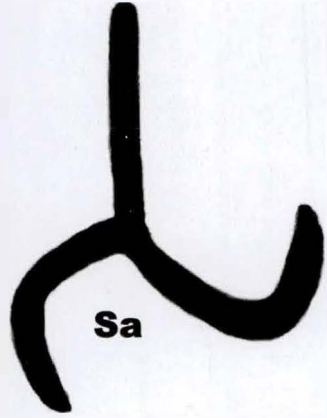
round about 7<sup>th</sup> century AD. Early Brahmi is also inscribed in large quantities in the rock art of Sindh close to Indus script and variant Indus script. Somewhere it is inscribed mixed with the variant Indus script.

## References

1. Singh Upinder, 2008. A History of Ancient and Early Medieval India: From the Stone Age to the 12th Century. Pearson Education India
2. Ganguly, Subhajit, 2012, Relationship between Harappan and Brahmi script/ Study of Indus sign, figshare
3. Sircar D.C., 2017, Inscriptions of Ashoka. Publications Division Ministry of Information & Broadcasting ISBN: 8123024525, 9788123024523
4. Harjan Dayal N, DADUZEN aka, 2018, Sindhi Roots & Rituals - Part 1, Notion Press
5. Ahmed Mukhtar, 2014, Ancient Pakistan, Amazon, ISBN1496082087, 9781496082084
6. Dani A. H, 1994 History of Civilizations of Central Asia: The Development of Sedentary and Nomadic Civilizations UNESCO
7. Kenoyer Jonathan Mark, 1997, Ancient Cities of the Indus Valley Civilization, American Institute of Pakistan Studies Oxford University Press



Original plate (1) a character of early  
Brahmi script engraved on rock



Sketch of original plate



Original plate (2) characters of early  
Brahmi script engraved on rock



Sketch of original plate



Original plate (3) characters of early  
Brahmi script engraved on rock



Sketch of original plate



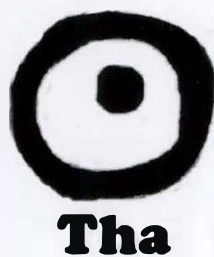
Original plate (4) a character of early  
Brahmi script engraved on rock



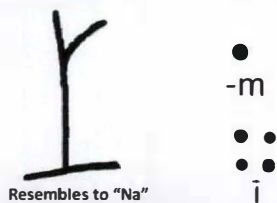
Sketch of original plate



Original plate (5) a character of early Brahmi script engraved on rock



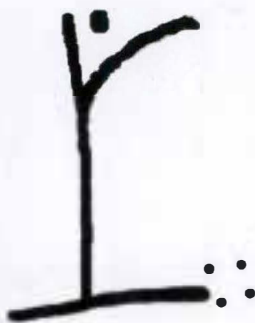
Sketch of original plate



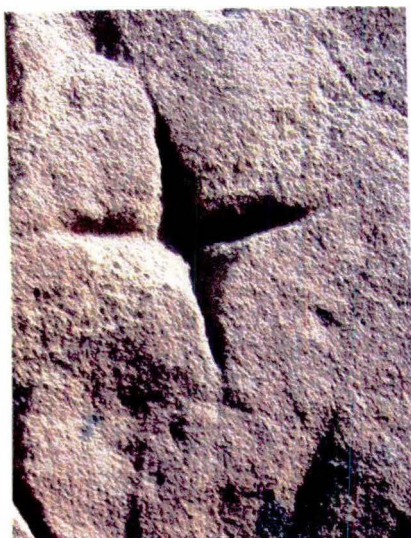
Possible Characters of Brahmi



Original plate (6) characters of early Brahmi script engraved on rock



Sketch of original plate



Original plate (8) a character of early Brahmi script engraved on rock



Sketch of original plate

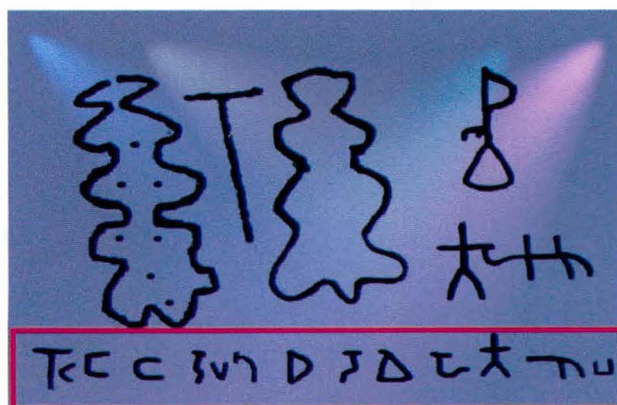


Original plate (8), probably Variant Indus Script mixed with characters of early Brahmi script inscribed on rock





Sketch of original plate 8



स्वा इ/द न/ज ट	डे/र्य म्	ध डो/रो ऐ	लो तो/क्ता भ प
khā i/da na/ja ṭa	ḍe/re ya m	dha ḍo/ro ai	lo to/kta bha pa
khA i/da na/ja Ṭa	Ḍe/re ya m	dha Ḍo/ro ai	lo to/kta bha pa

Line 1 - Devanagari Transliteration  
 Line 2 - IAST Transliteration  
 Line 3 - Harvard-Kyoto Transliteration

Transliteration of Brahmi script  
 by Sunil Sheoran

𑀓	𑀔	𑀕	𑀖	𑀗	𑀘
𑀙	𑀚	𑀛	𑀜	𑀝	𑀞
𑀟	𑀠	𑀡	𑀢	𑀣	𑀤
𑀥	𑀦	𑀧	𑀨	𑀩	𑀪
𑀫	𑀬	𑀭	𑀮	𑀯	𑀰
𑀱	𑀲	𑀳	𑀴	𑀵	𑀶
𑀷	𑀸	𑀹	𑀺	𑀻	𑀼
𑀽	𑀾	𑀿	𑁀	𑁁	𑁂
𑁃	𑁄	𑁅	𑁆	𑁇	𑁈
𑁉	𑁊	𑁋	𑁌	𑁍	𑁎

Brahmi alphabet

## CHAPTER 8

### KHAROSTHI CHARACTERS

Kharosthi was an earlier writing system. According to historians it was accomplished fact in the middle of the third century BC, when the alphabet (of Kharosthi) was used in Mansehra and Shahbazgarhi (Gandhara), versions of Ashoka's edicts (Konow: 1991: XIII). Eisenstadt describes that the Kharosthi script of Northwest India was directly derived from the Aramaic script which was used in the Achaemenidian Empire. Although this Kharosthi script is known for the first time only in the famous inscriptions of Ashoka in the middle of the third century B.C.E., it is assumed that the adoption of the Aramaic script in India began already soon after the Persian conquest of the Northwest. (Eisenstadt:2012:388). Daniel includes that all early documents in both Brahmi and Kharosthi are written in various Middle Indo-Aryan Prakrit dialects and it appears that the scripts originally developed in connection with these languages (Daniel: 1996:377)

Jain and Cardona have given geographical details of Kharosthi script that the spread and temporary popularity of Kharosthi script was closely linked to a series of powerful kingdoms founded by Greek, Scythian, Parthian and Kushana immigrants from the west which were centered in the northwest. The use of Kharosthi script was centered in the Gandhara region at the northwestern fringe of the Indian subcontinent, corresponding to the area around modern

Peshawar in Pakistan's Northwest Frontier Province, and this presumably was also its place of origin. From this area Kharosthi spread to the adjoining regions of what is now northern Pakistan, northwestern and northern India as far as Mathura, eastern and northern Afghanistan, and the southern parts of Uzbekistan and Tajikistan in ancient Bactria. Even beyond South Asia and its contiguous areas, Kharosthi came to be an important script of some of the oasis cities along the silk routes around the Tarim Basin in what is now the Xinjiang-Uighur Autonomous Region of the People's Republic of China (Jain, Cardona: 2007:92).

Dani and others explain that Kharosthi inscriptions bear witness to Saka and Kushan suzerainty in Gilgit, and provide clear evidence of both the penetration of Buddhism and the spread of Kharosthi script and Gandhari Prakrit into the northernmost Indus valley and the vowel length in Kharosthi developed under the influence of Brahmi script in a religious or administrative center (Dani: 1994:435). This writing system was originally developed in present-day northern Pakistan, sometime between the 4th and 3rd century BCE. Kharosthi was employed to represent a form of Prakrit (Middle Indic), an Indo-Aryan language. It had a wide but irregular distribution along northern Pakistan, eastern Afghanistan, northwest India, and Central Asia (Britannica.com). Jain and Cardona give account that the derivation of Kharosthi from a Semitic prototype, more specifically Aramaic script, is far less controversial than that of Brahmi, and is accepted by most authorities (Jain, Cardona: 2007:92).

About the decipherment of Kharosthi interpretations,



Mangalam writes that it has been thoroughly deciphered and studied by the ingenious efforts of number of western and Indian scholars, and they have also critically examined all the available Kharosthi inscriptions and coin legends (Mangalam : 1990:3)

Anyway, it is historical fact that the Kharosthi script was first implemented by King Ashoka whose dominance remained over Sindh. The Buddhists also ruled over ‘Buddhiya Region’ of Sindh during rule of Brahman in Sindh up to early 8th century AD (Kufi:2008:70). In rock art of Sindh, some characters of Kharosthi have been discovered which are common in both Brahmi and Kharosthi scripts. Attempts will be made to discover more inscriptions of Kharosthi inscribed on rocks in rock art of Sindh.

## References

1. Konow Sten. 1991, Kharoshthi inscriptions, Archaeological survey of India
2. Eisenstadt Shmuel N, 2012, Origins and Diversity of Axial Age Civilizations, SUNY Press, ISBN: 1438401949, 9781438401942
3. Daniels Peter T, 1996, The World's Writing Systems, Oxford University Press
4. Jain Danesh, Cardona George, 2007, The Indo-Aryan Languages, Routledge, ISBN: 1135797110, 9781135797119
5. Dani A. H, Harmatta János , Puri Baij Nath, Etemadi G. F, 1994, History of Civilizations of Central Asia, UNESCO
6. <https://www.britannica.com/topic/Kharosthi>
7. Mangalam S. J, 1990, Kharosthi script, the University of Michigan

Kufi Ali, Dr Baloch, 2008, Chachnamah, Sindhi Adabi Board Sindh



A view of Nahan Jhudro Kumb

𑀧	𑀨	𑀩	𑀪	𑀫
a	i	u	e	o
𑀬	𑀭	𑀮	𑀯	𑀰
ka	kha	ga	gha	ṇa
𑀱	𑀲	𑀳	𑀴	𑀵
ca	cha	ja	jha	ṇa
𑀶	𑀷	𑀸	𑀹	𑀺
ṭa	ṭha	da	dha	ṇa
𑀻	𑀼	𑀽	𑀾	𑀿
ṭa	ṭha	da	dha	ṇa
𑁀	𑁁	𑁂	𑁃	𑁄
pa	pha	ba	bha	mā
𑁅	𑁆	𑁇	𑁈	
ya	ra	la	vā	
𑁉	𑁊	𑁋	𑁌	
śa	śa	śa	hā	

Kharosthi alphabet

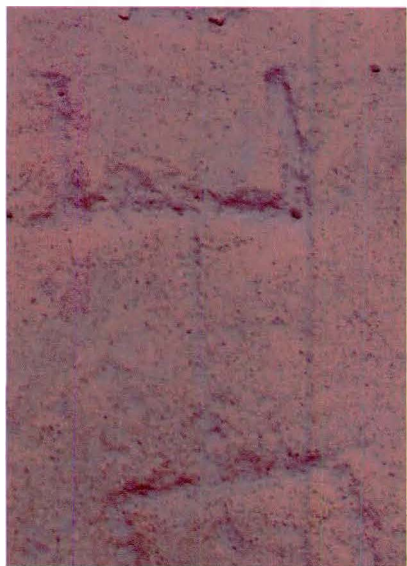


Original plate (1) a character of early Kharosthi script inscribed on rock

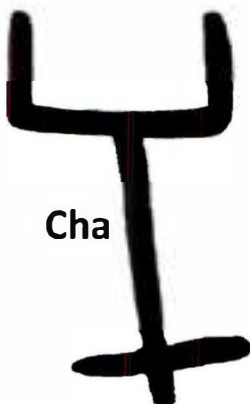


**Ta**

Sketch of plate



Original plate (1) a character of early Kharosthi script inscribed on rock



**Cha**

Sketch of plate

## CHAPTER 9

### CHARACTERS OF PALI LANGUAGE

Historically, early Pali was developed from Prakrit dialects. It has been believed that the Pali language is the classical and liturgical language of the Theravāda Buddhist canon, a Middle Indo-Aryan language of north Indian origin (Britannica.com). Berggren says, early Pali language had been used for preserving Buddhists texts. Brahmi script was at its beginning, in the 6th century BCE, the "writing of Hindus", but since the works of the Buddha were written in Pali using Brahmi script, it was Buddhism that spread Pali and the Brahmi script to another area (Berggren: 2002:75). According to Pali canons, the council was held to collect and preserve Buddha's teachings shortly after his passing away. It (canon) was recited orally from 5th century BCE to first century BCE (Chronike: 2012:3).

Some historians just support above estimations that the period of Middle Indo-Aryan languages or Prakrit dialects is believed to be from 5<sup>th</sup> century BC to the commencement of Christian era. Pali and Prakrit as have been inscribed on rocks and stones during the said period have been taken up. It was after the 14<sup>th</sup> century AD when the word Pali came to be used in the sense of language, for the first time (Muni: 1986:4). Sindh remained also the centre of Buddhism during Rai dynasty in Sindh. Many monuments like stupas and monasteries have been explored in Sindh. Even stupas are

engraved in rock art of Sindh but it is strange that the inscriptions of Buddhists texts either in Pali or Prakrit are not inscribed at a large scale. Only some characters of early Pali have been recognized in the rock art of Sindh. Possibly, there may be more inscriptions in Pali language. Attempts will be made to find out more inscriptions in rock art of Sindh.

## References

<https://www.britannica.com/topic/Pali-language>

1. Berggren Olaf, October 2002, Scripts, Ninliotheca Alexandria
2. Chroniker, 2012, Epitome of the Pali Canon, Lulu.com ISBN 1300327154, 9781300327158

Muni Nagraj, 1986, Agama Aura Tripitaka: Eka Anusilana, vol.2, Concept publishing company ISBN8 170227313, 9788170227311

𑀓	𑀔	𑀕	𑀖	𑀗
ka	kha	ga	gha	ṅa
𑀘	𑀙	𑀚	𑀛	𑀜
ca	cha	ja	jha	ṇa
𑀝	𑀞	𑀟	𑀠	𑀡
ṭa	ṭha	ḍa	ḍha	ṇa
𑀢	𑀣	𑀤	𑀥	𑀦
ta	tha	da	dha	na
𑀧	𑀨	𑀩	𑀪	𑀫
pa	pha	ba	bha	ma

Akkhara Pali alphabet



Original plate (1) Character of early  
Pali etched on rock



Sketch of plate

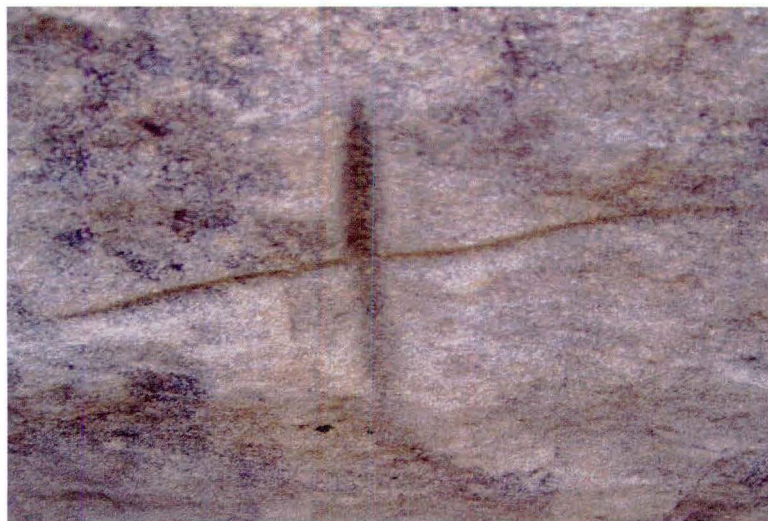


Original plate (2) Character of early  
Pali etched on rock



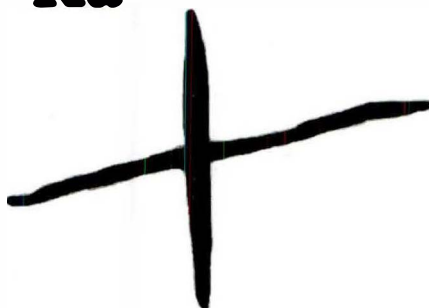
**Deciphered  
as Q**

Sketch of plate



Original plate (1) Character of early Pali etched on rock

**Ka**



Sketch of plate





A view of Pahi Kumb.

# PALI

[illegible]

## Ancient Pali alphabet



## CHAPTER 10

### ANIMALS AND RELIGIOUS SYMBOLS INSCRIBED WITH INSCRIPTIONS

It is understandable that the tradition of engraving or depicting animals on objects, dates back to the Indus valley civilization when the animals and inscriptions were engraved on Indus seals. It appears that such practice continued later in the shape of rock art in Sindh as well as in other parts of Pakistan and India. But, in the rock art of Sindh the animals counting other social and religious symbolic appearance seem to be depicted with inscriptions. The footprints of Buddha have been discovered inscribed into stone from northern Pakistan. Badshah Sardar writes that Buddha's foot prints inscription from Tirath in Upper Swat valley reveals Buddha foot prints with Kharosthi letters dated to the 1st. century BCE (Sardar:2012:78). Probably, the tradition of depicting animal and other social and religious representations with inscriptions on the rocks in Khirthar would trace its roots either in Indus valley civilization or in later periods. The Sindh Ibexes, unicorns, bulls, camels, the board of ancient Sindhian game 'Notrin', symbols of yoni-lingam, foot prints either of Shiva or Buddha, stupas, religious structures of Buddhism, Hinduism and Zoroastrianism are inscribed with characters or letters of ancient writings. Probably, other scripts were in use or prevalent including Brahmi, Kharosthi and Pali herein this area of Sindh. Passibly, the animals

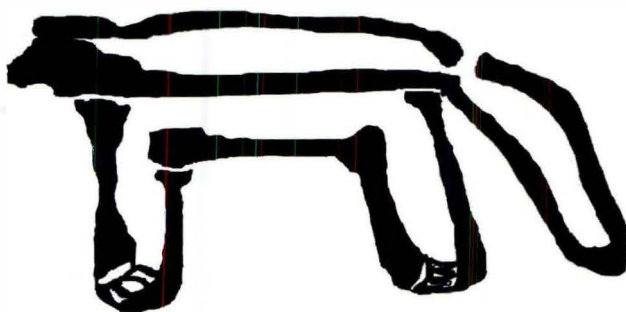
engraved in stone are inscribed with other scripts in mountainous area of Khirthar Range. I also have made sketches of all captured plates of inscriptions, symbolic illustrations and animals. While considering over animals inscribed on Indus seals with deep attentiveness, a premature idea clicked my mind that probably several animals on Indus seals are also inscribed with inscriptions. Attempts will be continued to make clear the idea or justify this opinion by making sketches of animals engraved on Indus seals and sorting out the possible Indus seal script.

## Reference

1. Sardar B. 2012, Rock art in the Swat Valley, Pakistan. *Ancient Asia* vol. 3



Original plate (1) Probably, Unicorn engraved with inscriptions on rock



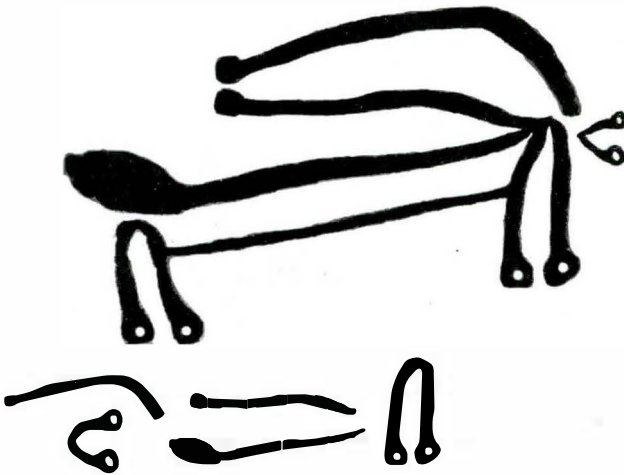
Sketch of plate



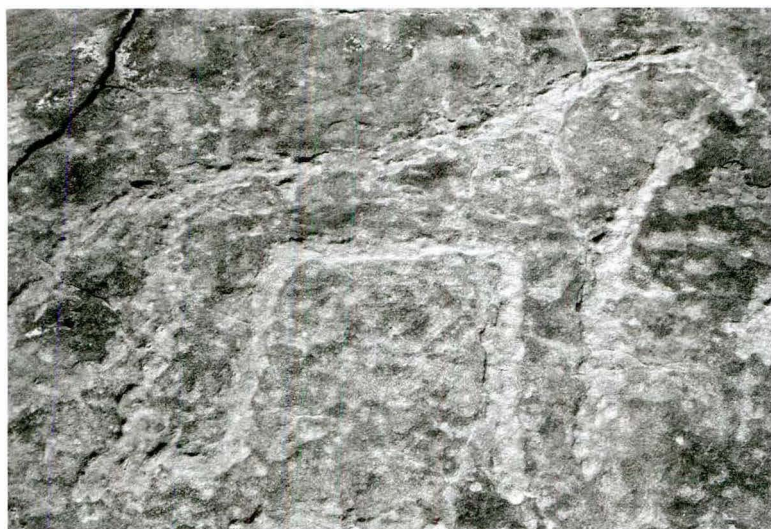
Possible Characters



Original plate (2) most probably the Symbolic representation of Sindh  
Ibex with inscriptions on rock



Sketch of plate



Original plate (3) probably lion is inscribed with inscriptions in stone



Sketch of plate



Original plate (4) possibly a symbolic representation of Sindh Ibex on rock with inscriptions



Sketch of plate



Possible characters



## CONCLUSION

It can easily be concluded from different symbolic expressions and representations in rock art of Sindh that while living here in Mountainous Range, the astonishing ancient work of rock art was engraved into rocks in different ages by the ancient people. This splendid rock art of ancient people reflects over their beliefs, social, religious, spiritual and conceptual life. In other words, this sort of art of engraving shades light on culture, socio-religious life, everyday life and civilization of ancient Sindh. This type of heritage must be conserved and preserved; otherwise, the natural disasters like heavy rains and earthquakes will erode and erase this valuable heritage. These ancient rock carvings and inscriptions furthermore need attention, time and efforts for more authentic research and comparative study.

As for inscriptions, there is controversy over decipherment of Indus script. No attempt of any scholar of the world has become completely successful to decipher the script yet. But the scholars have to continue the efforts for deciphering Indus script. Maybe, the inscriptions of Indus seal script in rock art of Sindh may provide the Rosetta stone plate which may become helpful to decipher Indus script. We should trace the roots of ancient Sindhi language with help of loaned words of Sindhi language used in Rig-Veda, study of Jainism texts, study of the grammar of Panini (roughly 800 BCE to 400 BCE) which belonged to Panis people of Vedic period, the

language of Indian epics age (1000 BCE to 400 BCE), Jainism religious literature and Buddhist texts (500 BCE to 100 BCE) for finding out the clue which may point out the linkage of Sindhi language via Vedic-Sindhi language to proto-Dravidian language and Indus script including Indus civilisation. On the other hand by cracking compound Indus signs of Indus seal script for sorting out the used Indus letters in compound signs. By this strivings the roots of Sindhi language can be traced. It has already been suggested that animals on Indus seals are inscribed with inscriptions. By sorting or finding out the inscriptions used for depicting animals on seals we can give the gateway to the decipherment of Indus script. Probably, we may be able to get sounds like vowels and consonants of the mysterious script. As for the other decipherable scripts in the rock art of Sindh, especially the Brahmi, I tried to get information and knowledge from native experts and also with scholars of foreign countries. Concerning ancientness of all the inscriptions, it is believed that these inscriptions were commissioned from late Bronze Age and early Iron Age to the medieval period.



## INDEX

### A

- Abbasi (Author/Compiler), 41, 43, 44, 45, 50, 53, 57.  
 Adwani (Author), 48.  
 Ahmed Mukhtiar (Author), 148.  
 Allana Ghulam Ali (Author), 83, 85.  
 Ali Murad (Archaeological site), 39.  
 Anand (Author), 80.  
 Anasnath (Anashnath, an eleventh Sindh Tirthankara of Jainism), 89.  
 Angaee (Hill torrent), 38.  
 Apostle Thomas (Author), 142.

### B

- Bactrian, 56.  
 Bagu (A mountainous pass), 40.  
 Baloch (Tribe), 46.  
 Baloch N. A. (Author), 53, 82.  
 Bandhani (An area), 39.  
 Bhate (Author), 88.  
 Bazgar (A rock art site), 60.  
 Beer (Author), 44.  
 Benerji (Author), 98.  
 Berggren (Author), 161.  
 Bhoora Dara (Rock art site), 38, 54, 55.  
 Bihar (A region of India), 33.  
 Buddhiya (was a region of Sindh), 57, 158.  
 Bukhari (Author), 41.  
 Butt (Author), 83.

### C

- Cardona (Author), 89, 90, 156, 157.  
 Chach Nama (A book on history), 44.

Chakar Ghatt (Name of mountainous pass), 46.

Chandra (Author), 83, 141.

Chhini (An ancient village), 57.

Chronike (Author), 161.

### D

- Dabhari (An area of hill torrent), 60.  
 Dadu (A city and district of Sindh), 18, 26, 28, 33, 37-40, 43, 53, 57, 100.  
 DADUZEN (Author), 81.  
 Dani Ahmed Hassan (Author), 94, 148, 149, 157.  
 David (Author), 42, 80, 94, 102, 121.  
 Datta (Author), 97, 98.  
 Dhoro/Dora (Pond in bed of hill torrent), 38, 50-54, 56-58, 60, 61.  
 Dhori (Little pond), 60.  
 Drih (Mound), 38, 45, 46, 48-50.

### E-F-G

- Ellen (Author), 42.  
 Emeneau (Author), 81, 82, 85.  
 Fergusson (Author), 81, 82, 84.  
 Frawley David (Author), 100, 102, 121.  
 Fussmani (Author), 33.  
 Gabrband (Dam like construction before stream of torrent), 50, 52, 56.  
 Gadap (An area and town), 37.  
 Gaaj/Gaj (Hill torrent), 38, 57, 59, 60.  
 Ganguly (Author), 147.  
 Gidwani (Author), 83.  
 Ghosh (Author), 99.  
 Garang/Grang (Name of pond), 38, 60, 61.  
 Garo/Gari (A mountainous pass), 33, 40.

Getlo/Getilo (Sindhian shoe), 56-58.  
 Godwin (Author), 44.  
 Guhram (Name of a character of local legend), 46.  
 Gujo (Town), 62, 63.

## H-I-J

Haleli (Name of an area of hill torrent), 38.  
 Harmatta (Author), 56.  
 Harjani (Author), 80, 81, 89, 147, 148.  
 Hengar (Pond), 60.  
 Hollmann (Author), 42.  
 Hunter (Author), 14, 84.  
 Hunza (A mountainous area), 33.  
 Ibrahim Asma (Author), 62.  
 Jain (Author), 90, 157.  
 Jason Neelis (Author), 26, 31, 143.  
 Jina (Author), 89.  
 Jayapalan (Author), 89.  
 Jetley (Author), 81  
 Johi (Town of Dadu district of Sindh), 18, 26, 28, 33, 37-40, 43, 53, 100.  
 John Marshall (Author), 9, 27.  
 Jonathan M Kenoyer (Author), 26, 31, 143.

## K-L

Kachho (Desert area of Sindh near Khirthar), 26, 37, 39, 57.  
 Kai (Area), 39.  
 Kalri/Kalari (Rock art site), 38, 50, 52, 56, 58.  
 Kharkano (Sindhian shoe), 58.  
 Konow (Author), 156.  
 Kok (Author), 94.  
 Kufi Ali (Author), 143, 158.

Kukrani, 38, 61.  
 Kumb, 38, 46, 49, 50, 52-54, 57, 58.  
 Kunbhar (Author), 27, 78.  
 Kumar (Author), 86.  
 Lambrick (Author), 20, 33, 40, 84.  
 Langdon (Author), 9, 81, 148.  
 Loi Den (Rock art site), 60.  
 Ludowyk (Author), 57.

## M

Malir (Town and district of Sindh), 28, 37.  
 Maze (Author), 34, 36.  
 Majumdar Nani Goal (Author), 31, 39, 63.  
 Malik (Author), 33, 34, 88.  
 Mamani (Hill torrent), 38, 60.  
 Mangalam (Author), 158.  
 Michael Witlez (Author), 26, 31, 49, 142, 143, 149.  
 Minahan (Author), 81, 82.  
 Mir Chakar (Character of local historical legend), 46.  
 Molle (Hill torrent), 28, 33, 37, 38.  
 Molah (Hill torrent), 33.  
 Molae Shedai (Author), 120.  
 Motwani (Author), 83.  
 Muni (Author), 161, 162.

## N-O

Naig (Hill torrent), 38.  
 Nalli/Nari (Hill torrent), 28, 33, 37, 38, 40, 47, 55, 58, 61.  
 Nahan Jhudro (Rock art site), 50, 54, 58.  
 Narasimhan (Author), 80.  
 Nigawwal (Area and hill torrent), 38.

Ninan (Author), 97, 98, 141, 142.

Orissa (State in India), 33

## P

Pachhal (Rock art site), 38, 50-2, 56

Pahi (Rock art site), 38, 50, 57.

Panhwar (Author), 41, 44, 55, 57.

Panikar (Author), 84, 97.

Pani (People motioned in Rig-Veda),  
23, 84, 85, 87, 88.

Panini (Author of Sanskrit grammar),  
88, 89, 172.

Parpola Asko (Author), 9, 14, 16, 17,  
27, 94, 96, 98, 119, 148.

Parveen Talppur (Author), 80.

Pir Lakho (Archaeological site), 39.

Pirzado Anwar (Author), 41.

Pipal Kumb (Other name of rock art  
site of Bhoora Dara), 46, 54, 90.

Piprasar (Means pipal lake, ancient  
site), 40, 46.

Phosyaand/Phosi (Mountainous pass),  
33, 40.

## Q-R

Qamber Shahdadkot (District of  
Sindh), 28, 33, 37.

Ranikot (Fort), 28, 37, 62.

Rohel (Mountainous pass), 33, 40.

Rupchandani (Author), 85

## S

Salari (Hill torrent), 38.

Sandro (Waistband), 61.

Sardar (Author), 96, 166.

Sazo Mazo (Rock art site), 38, 45, 46,  
48, 49, 50.

Shabir Kunbhar (Author), 27, 31.

Shakloe (Pass), 33, 40, 60.

Sharma (Author), 120.

Shastri (Author), 89.

Shendge (Author), 87.

Sigfried (Author), 62.

Singhal (Author), 88.

Singh (Author), 32, 33, 90, 141, 142,  
147.

Sircar (Author), 147.

Sirisena (Author), 57.

Siraj Memon (Author), 83, 84, 85.

Sita (Author), 42.

Slawit (Author), 96, 97.

Southworth (Author), 70.

Sunil Sheoran (Expert in Brahmi  
script of India), 26, 31.

Swami (Author), 87.

## T-U-V-W-Z

Thararo/Tharo (Archaeological site),  
28, 62, 63.

Trumpp (Author), 14, 84.

Taj Sahrai (Author), 85.

Uter/Uteru (Means north, a word of  
Sindhi language in Rig-Veda), 89.

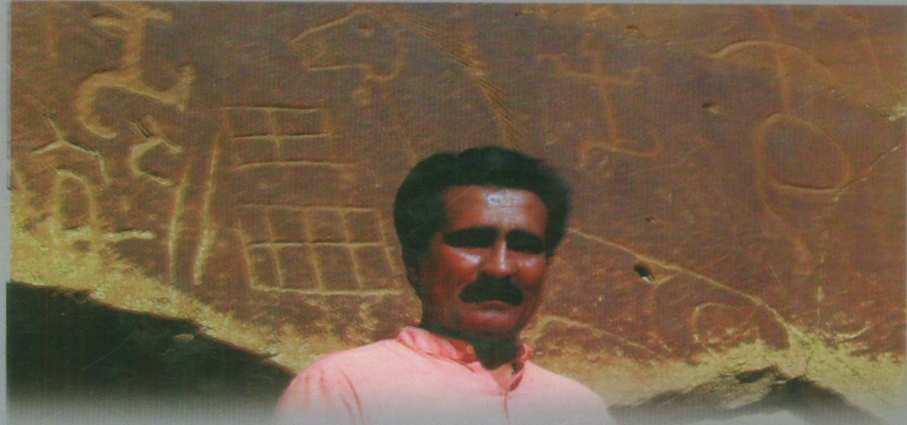
Varghese (Author), 88, 89.

Wahi Pandhi (Ancient town), 26, 28,  
37, 38, 39.

Winters (Author), 79, 85, 98, 121.

Watkin (Author), 91.

Zaini Dhoro (Rock art site), 38, 57, 58.



Professor Aziz Kingrani, born in January 1958 at Village Haji Manik Khan Kingrani, Johi, District Dadu, is an eminent short story writer, poet, playwright, hardworking and thoroughgoing research scholar and archaeologist of Sindhi, Urdu and English languages. He has been contributing his writings since 1974. He has written 13 books, which are: *Sindh Paree* (Short stories) 1999, *Roag* (Short stories) 2005, *Tarr Tarr Tay Toofaan* (Poetry) 2005, *Akhar Akhar Aarsi* (Dictionary) 2009, *Kachho Hik Abhyaas* (Research articles) 2009, *Sindh Tourism-An archaeological Journey*, 2012, *Gorakh Mathey Chand* (Poetry) 2016, *Tareekh Ja Tirvira* (Research articles), 2016, *Piyar Girhan* (Short stories) 2017, *Naig Sharif* (History), 2017, *Ishq Aqul Ustad*, (Criticism) 2018, *Muhabatun jo Almiyo* (Dramas) 2018, *A glimpse in to history of Sindh* 2019. His dramas have been telecasted from PTV, KTN, Sindh TV and other private channels in Sindhi and Urdu languages.

This is his 14<sup>th</sup> book titling “Indus Script in Stones” consisted of a field research in which he has explored the inscriptions engraved on rocks of Khirthar Mountains Range, similar to the Indus, Brahmi, Sanskrit and Kharosthi scripts. The significance of this unique research is, this is the very first time when the Indus script has been discovered outside of Mohen jo Daro. We cannot help applauding and congratulating Prof. Kingrani for this marvelous discovery which has made us prosperous more than ever in regard to our historical and cultural treasure. According to his research, these inscriptions may have a link to Mohen jo Daro, the paramount city state of Indus Valley Civilization which is not far from Khirthar region. This exceptional research definitely has enhanced the scope and importance of the Indus script. This labor of love by esteemed author would certainly turn and attract the attention and interest of researchers, archaeologists and the research institutions towards the Rock Art of Sindh in Khirthar Mountain Range. He has discovered the symbols inscribed in Khirthar rocks in Johi, district Dadu, Sehwan, district Jamshoro and Tharo Hills, district Thatta. It is need of the time that inscriptions on rocks be given institutional support and supervision to preserve them and to discover more inscriptions unexplored and unknown so far, before they have been extinct due to heavy rains and natural disasters like earthquakes.